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OCK & ROL TIME

TED NUGENT ADDS FOUR WHEEL DRIVE

Ted Nugent's been spending some of his off-tour time at the races recently. No, Ted isn't following the fillies, he's into car racing. In fact, he's sponsoring a driver at the next Indy 500 with his pal Parnelli Jones who's one of racing's most prominent drivers. Ted has also been getting some tips from Parnelli as he plans to appear as a driver himself in two or three celebrity races in the next year.

Ted's interest in cars may also result in a Nugentmobile. Apparently Ted has been talking to Ford about designing an off-road vehicle to be named after him. Wonder if it will look like a guitar with wheels?



Ted isn't following the fillies, he's into car racing...



This has been the hottest year yet."

SYL SYLVAIN'S GOT THE **TEENAGE NEWS**

"I've been in the studio for the last three weeks," reports Syl Sylvain who with his new band, Teenage News, has been performing at local New York night spots in between recording his first solo album. As to the album, he says, "It's gonna be called Sylvain Sylvain. I've got about twelve songs on this record, all original except for one called 'I Ain't Got No Home' which is an old Clarence 'Frogman' Henry song."

Syl, who is a veteran of the New York Dolls, and recently toured with David Johansen's band for a year as singerguitarist-keyboard player, says the album is a step forward for him. "I think it's going to surprise a lot of people because it has a lot of variations. I have instrumentals on it - I don't think any group has tried instrumentals in a long time. It's like the whole mood of my kind of music and the way it's coming out on this record - it's really like the 50's and

60's, song and dance type of stuff, little breaks and really danceable music."

With Teenage News rocking out to sellout crowds around New York, Syl is happy with the ways things are going. "This has been the hottest year yet. This is the year that I got my recording contract signed and people started paying attention to me as a talent, as a musician, as an individual.'

SOME PEOPLE DON'T LIKE THE BOOMTOWN RATS

Since they established themselves as a hot new wave rock band in England last year. The Boomtown Rats have been doing pretty good. Recently they added to their record-selling success with a song that became the number one hit in England. The song is called "I Don't Like Mondays", and while it is obviously a catchy little ditty, some people are not happy about it.

"I Don't Like Mondays" is about a seventeen-year-old girl who is accused of killing two people in a San Diego schoolyard. Lawyers for the girl aren't happy about the song which they say "adds fire to a very volatile situation" by making "fun of a tragic case". But Boomtown Rats leader Bob Geldof says "You cannot stop tragedy from being a part of the human experience, and you cannot stop people from writing about it." Geldof adds that the song does not exploit the tragic circumstance of the San Diego incident. It is an attempt to understand why it happened.

The record has been played on U.S. radio from import copies sent from England. But so far CBS Records here hasn't any plans to release it as a single despite its chart-topping success in England. The song will probably be included in the upcoming U.S. release of the new Boomtown Rats album.



"You cannot stop tragedy from being a part of the human experience and you cannot stop people from writing about it."

TIM CURRY GETS PAST THE CULT

Tim Curry first achieved success as the star of "The Rocky Horror Show", the play turned cult movie that, although didn't do well when it was first released, has now turned into a spectacular money maker. Tim's career as a singer has blossomed, with recording and live concert success, but he hasn't forgotten how the Horror Show started it all for him.

"I'm very pleased that the film became a success," he told reporters. "Because it bombed when it came out first." As for turning into a full-fledged rock performer, he says he's always had the desire to sing and record, but that it wasn't until recently that he decided to actually go after the rock spotlight. "I've just been putting off the evil day when I couldn't anymore," he comments about why it took him so long to turn his movie success into singing success.



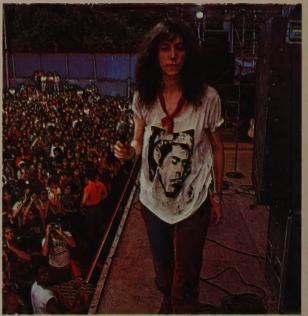
"I've just been putting off the evil day..."

PATTI SMITH DOESN'T WANT TO ROCK ON DEMAND

Patti Smith says that during the recording of her current hit album, Wave, she went through a very private period of reevaluation concerning herself and her music. The result will be more rock and roll, but also the continued exploration of her other talents.

"I have things I want to say with language," Patti said during a visit to New York from her current hometown of Detroit. "I want to write books, to do my drawings, I feel very full of energy to pursue all the domains of my imagination. I'm only interested in working in rock and roll within the contexts of what the Patti Smith Group set up in the

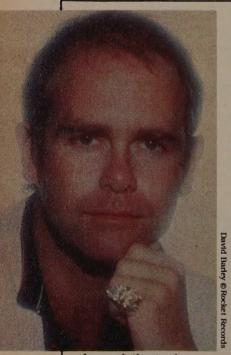
"If it gets too out of hand or if too many people start getting too many ideas about me, or the demands have nothing to do with our earliest desires, I will move on to something else," added Patti.



"I have things I want to say with language."

ELTON JOHN: DISCO OR NOT

Disco insiders say that disco is beginning to fade, but many pop stars are still lending an ear to the disco beat Among them is Elton John who enjoys a night out on the dance floor as much as anyone. Elton's current recording plans include recording a disco album in Munich with disco producer Pete Bellotte and a non-disco album in Nice. It's all part of the new Elton campaign to return to the top. His recent tour of Russia was a sell-out sensation, and after he finishes the albums he plans to return to the U.S. for a tour that includes nine shows in New York City, but not at Madison Square Garden. Word is that Elton will start playing smaller halls to give his audience a more intimate view of his



A more intimate view...

JOHANSEN ON THE ROAD

David Johansen's latest album. In Style, has attracted a great deal of attention and gotten strong airplay across the U.S. since its release a few months ago. Since then David Johansen has headed across the U.S. on his first major tour this year with dates planned for Chicago, Cleveland, Detroit, Los Angeles, San Francisco and other major cities. David will be playing local clubs in some cities as a headliner, and in other cities he'll be sharing the bill on larger concerts. Besides the constant touring David and his band have spent some time in New York filming a movie to be shown on tv rock shows late this year. Plans also call for a return trip to Europe and England where the band scored well on their first tour last year.



Plans also call for a return trip to Europe and England.

SOUTHSIDE JOHNNY GETS THE IMAGE Veterans of the tough New Veterans of

Veterans of the tough New Jersey bar scene that spawned Bruce Springsteen, Miami Steve Van Zandt and the E Street Band, Southside Johnny and the Asbury Jukes recorded their first album in 1976 with producer Miami Steve who also managed the band and wrote many of the songs. Johnny knows a good song when he hears one so when his friend Springsteen came up with a few tunes, Johnny recorded them too.

With all that talent you'd think the debut, and next two albums would be real chart toppers. They weren't. And even though he doesn't make a big issue of it, Johnny always

by Deane Zimmerman

seemed slightly obscured by Bruce's shadow.

But Johnny knew that if he had a real chance he could make it and now, with a new record company behind him, new management, a new producer and his own material (written with guitarist Willy Rush and bassist Alan "Doc" Berger), he's been proven right.

As we go to press, the Jukes' debut album (on the Phonogram/Mercury label) is Top 40

and the single, "I'm So Anxious," is receiving the airplay earlier releases never had.

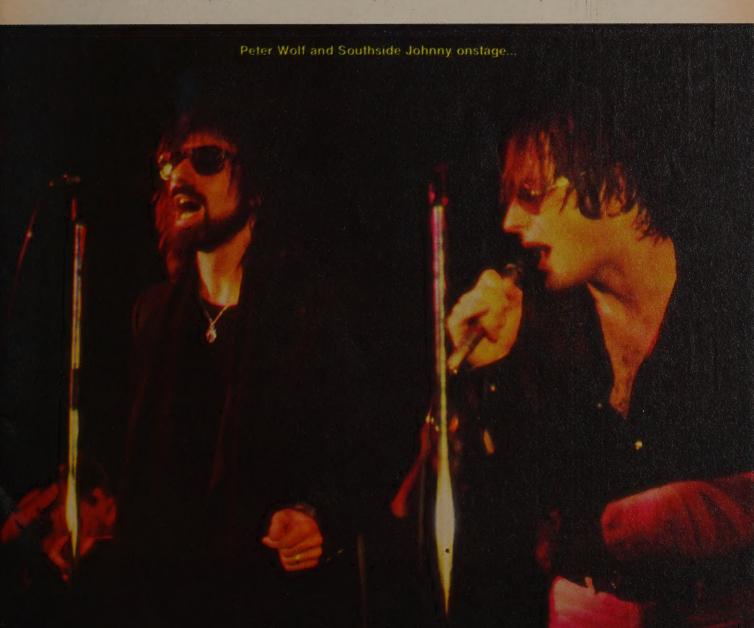
How did it all come about?
"It was just the way things came down," says Johnny, sitting in Phonogram's New York office shortly after the release of *The Jukes*. "There were no hard feelings. We made the third album for Epic and it didn't make it. I felt it was mostly because of promotion and things like that, also

the fact that we had to cancel

part of the tour on the west coast because I hurt my hand. Steven and I wanted to change record companies so we went with Mercury because their enthusiasm convinced that they would do the right thing by us.

"This band needs to be promoted because it's a little bit different," he adds. "It's not the standard band that is very popular, it's a horn band. It's a little bit difficult to get that image across.

"When it came time for us to make the album for Mercury, Miami Steve was busy working on Bruce's album and he was torn between doing both. I couldn't in good conscience



take him away from Bruce and demand that he do it, they were wrapped up in a project already. So we sort of casted around for another producer and that's the way it worked out. (*The Jukes*) was produced by Barry Beckett, co-producer of Dire Straits and Bob Dylan's latest albums).

"As far as management, the same thing. Steven was trying to manage the band while he was on the road with Bruce and it's tremendously debilitating. Bruce has these marathon shows that he does and Steven would have to get up in the morning and make phone calls. It wasn't fair to him — it was so much work you know, and he wanted a little time for himself.

"I don't think anybody understands this band as well as Miami Steve does and that includes me cause he's a visionary kind of guy, he just knows things. He's got the best instincts, he's a tremendous songwriter, arranger, singer—and I'm just not at that level.

That's the truth.

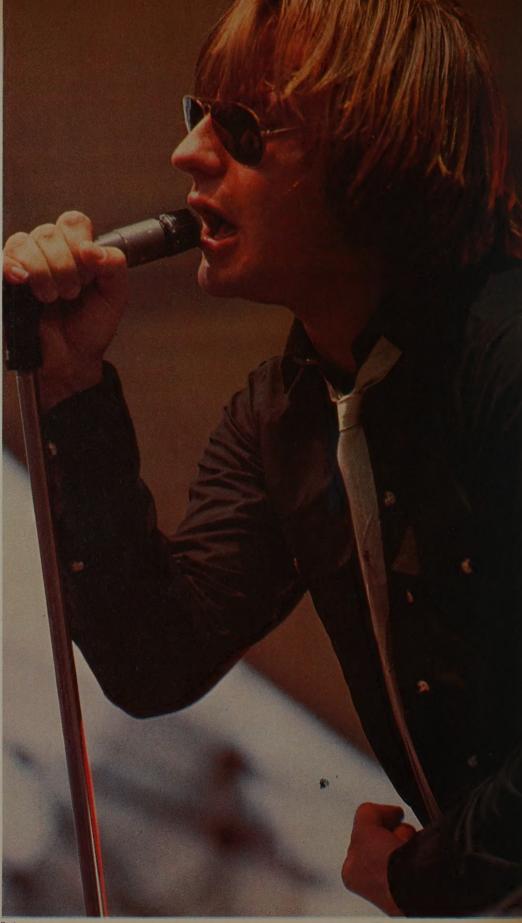
"This band demands a lot of attention, it demands 24 hours a day, 365 days a year and I think Steven wants to do other things. He's a great guy, he's a complex man with a lot of interests. He just found that he was working 24 hours a day and it was too much."

While the core of the Jukes remains the same (in addition to Johnny Lyon, Willie Rush and Alan Berger there's Kevin Kavanaugh on keyboards, Rick Gazda and Bob Muckin on trumpet, Stan Harrison on tenor sax. Richie "La Bamba' Rosenberg on trombone and Ed Manion on baritone sax), this album marks the recording debut of drummer Steve Becker and guitarist Joel Gramolini. All of whom, according to Johnny, were involved in the production of the album.

"In some respects I feel that we produced this album because we made a demo of it, we arranged the songs and chose the material ourselves. But Barry Beckett was definitely the producer down at the studio and he did a tremendous

job."

Johnny admits that he would've been tempted to record Springsteen's and Miami Steve's songs if they had been offered: "They're easily two of the best songwriters in America and they know this band, but it didn't work that way because they're busy working on Bruce's album. It's just one of those things." But there was no lack of material, he adds, "I was writing at the time, and was writing at the time, and Alan was too. We looked



"I feel like I can step onstage with more authority cause some of the songs are mine. I guess it's the old ego stroke, but you need some of that."

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STREET _______STATE ZIP

WE READ YOUR

Ted Nugent

James Spina,

I just read your article "James Spina/ Ted Nugent Face To Face". You have no appreciation of rock and roll whatsoever. Ted Nugent is the greatest when it comes to rock and roll. You are supposed to be a critic? Ha ha ha, what do you expect in rock and roll, violins? He has guitars, drums, bass etc. Ted Nugent is the greatest and will be around in 1985! And still will be the greatest.

Larry W. Wonder Lake, Illinois

Dear Hit Parader,

Thanks to James Spina for exposing Ted Nugent for the out-dated fool he is. I'm sick of hearing his empty-headed statements about rock and roll. He started in the wrong place to begin with, cashing in on rock when it began its downhill slide (late '60s), picking up the boring tradition of playing to his ampliflers rather than to his audience.

Nugent knows what it means to slam a

guitar, but rock and roll eludes him. He reminds me of a spastic flea on an ego trip. Why doesn't he wise up and substitute some real rockin' in place of his dead-head unoriginal sclockin'?

Lois Maynes Linwood, Pa.

Dear Hit Parader,

In your September issue the interview with Ted Nugent was great. But, I agree with Ted Nugent 100% about rock & roll. The Sex Pistols are nothing compared to him. He's great and knows his music, he's captured my attention and millions of others. So keep on jammin' Ted.

Thanks, Kasey Wolfe Arizona

Queen

Dear Hit Parader,

I am a big fan of Queen and I have all of their albums. However, on their first

album, Queen, there are no songwriting

Can you please tell me who wrote these songs? Thank you.

Pat Madrid Ft. Wayne, Indiana

Dear Pat, They did. (Ed.)

Jethro Tull

Dear Hit Parader,

I would really appreciate it if you would print this. Does Ian Anderson stand on one foot all the time when he's playing the flute? Also, when are they going to be touring the U.S. again?

Thank you, Lisa Dart Concord, Michigan

Dear Lisa,

Not all the time — just sometimes. Jethro Tull toured in the fall, hope you caught their show in Detroit. (Ed.)

Etc...

Dear Hit Parader,

I heard about a group called The Brains but I can't find out too much about them. They're not signed to a label I don't think, but my friend heard one of their songs on the radio. Can you clear this up?

Wendy Bernstein New York, New York

Dear Wendy, The Brains are a four-man group from Atlanta, headed by Tom Gray (who writes all their songs). They've been called "the pride of Atlanta," and have released an independent single called "Money Changes Everything." (Ed.)

Dear Hit Parader,

Are Lisa Robinson and Richard Robinson related in some way? And since I'm writing I'd like to add that I've been curious since your June '79 issue, just what exactly does Stephen Demorest look like?

Sincerely, Maureen Husai Oyster Bay, New York

Dear Maureen, Yes. Cute. (Ed.)



10

UITARSWA



ALLEN LANIER OF THE BLUE OYSTER CULT

"The synthesizer has the same type of appeal as the guitar does, because out of all instruments the guitar is probably the easiest one for most

people to play

"I just bought a synthesizer that has digital programmed memory banks. It's called a Prophet. It has a computer memory in it. It's like any other synthesizer. You put it on like 'open' and then you dial up a sound and you say 'hey I like this sound. I need it for this song or something' and then you punch three buttons and it puts it into the memory. Then you put it on this thing called 'pre-set' and every time you want it instantaneously like onstage or something, you just punch two buttons and the sound comes up.

That changes everything for me in terms of synthesizers because it is so convenient. It has much more varied possibilities of sound built in it. I can get strings out of it, I can get horns, I can get an organ sound, all kinds of different things out of it. But I mean it's certainly not the only one that'll do

"I started with a Mini-Moog about four or five years ago. I can remember the first things I wrote with it, strangely enough. I used to sit home and multiple track a lot of fairly kind of symphonic horn pieces, very kind of Gil Evans, very Gershwin kind of

"I'm not a big synthesizer buff, you know what I mean? I'm not at all like an electronics fan. I use it strictly on a practical level. It doesn't necessarily fascinate me so much that it's a synthesizer, it's a miracle of the modern

age or anything.

Other keyboards have become as sophisticated as synthesizers, they do anything, anything except balance your bank book. I'm not that big a scientist on them, you know. Except for some reason they stopped manufacturing my favorite string synthesizing machine, a thing called a Freeman, I think it was English made, a beautiful machine. Mine finally died after about five years. It was dying in the studio, we had it all kind of taken apart and propped up just to keep it

going. Limping through the session.
"Onstage I have a whole rack of amplifying units that consist of some Crown DC-300's that I power my Leslie with for the Hammond C-3. Then I use just the standard Clavinet D-6. I have a Steinway piano I use onstage with a pick-up which is run into another DC-300 amp. I'm using the Prophet synthesizer that's running through a Yamaha 300 watt amp. I have a Roland string synthesizer which I don't use very much anymore. All that's running into a couple of Tyco-Brae cabinets. The amplification consists mainly of DC-300's and Yamaha amplification. I run straight into my system onstage with my own Yamaha mixing unit so I can mix all the things through my cabinets onstage. Then there's a double feed out of all the instruments that goes direct to the sound board.

'In the studio for keyboards all the feeds are almost all direct. Of course I'm miking pianos and Leslie cabinets for organ, but as far as synthesizers and clavinets and string sections they're going into the mixing board direct."

HE DISCOGRAPHY NILS LOCKERS IN STOFFREN

NILS LOFGREN

ALBUMS NILS LOFGREN, (SP-4509), 2/14/75 CRY TOUGH, (SP-4573), 3/19/76 I CAME TO DANCE, (SP-4628), 2/25/77 NIGHT AFTER NIGHT, (SP-3707), 9/30/77 NILS, (SP-4756), 6/11/79

All material recorded on the A&M label D











CATCHING ON TO REO



"Our Personalities Are Our Heaviest Special Effect."

"We have the raw side and the polished side, that's our strong point," says REO Speedwagon's lead singer Kevin Cronin. "We have songs as well crafted as the Eagles do but with the energy Ted Nugent has and people aren't used to seeing that. That's what's so hard for people to catch on to with us."

One rock publication described REO's music as "cheery metal power pop," whatever that means. "I don't know what that means," admits Kevin, "but it doesn't bother me. It's better than saying 'bone-crunching, brain-annihilating, steamroller rock and roll' or 'intelligent,

lyrical', you know what I mean? The 'cheery' bothers me a little because even though we are cheery people when we're onstage we're also very intense people. At the same time, between songs or during certain songs in the set there's a little bit of vaudeville in us too, there's a little bit of clowning around.

"Our own personalities are our heaviest special effect. We don't use heavy costumes or makeup or heavy lighting tricks. We use a very sophisticated lighting system but it's mostly just lighting the people in the band.

Our biggest special effect is the looks in the members of the band's eyes, or the expressions on our faces, or the body language we use to portray our song."

Normally the enthusiastic (some say "frenetic") fellow, Kevin is at his most exuberant when he talks about the album.

"We called it 9 Lives partially because it's our 9th album and the fact that a cat has nine lives, you know, it's hard to keep us down. We're going to keep coming at you until you finally hear us and see what we're doing.

"We're survivors of the sixties and early seventies," he adds, "and we've learned a lot throughout the years. There aren't many survivors of that era, most of those bands have broken up, but we're still here and as much as we're growing with the times, we're improving upon what we already know as opposed to going back in time.

"Everybody in the old days was trying their best to sound as good and as polished as they could and the only reason that they couldn't was because the equipment wasn't available. Well, now the equipment and the studios are available and everybody who's been at it for the past ten years is happy to see it happen.

"The new kids are coming in and they don't understand how long it took us to develop all these recording techniques—they're all going back to the beginning again, doing Buddy Holly songs and stuff. It's amusing and it's fun and I think it's good for people to start over again and keep the rock and roll cycle turning, but that's not what we're doing.

"We're looking to advance as much as we can but keeping it rock and roll. There's a fine line you can walk between primitive and being computerized and I think we know where it is."





The first sentence of Spinaddict comes right after the longest writers block I've had since I started with Hit Parader almost four years ago. Listening to the music this month hasn't been any more difficult than usual but the thought of writing has been the farthest thing from my mind. As part of my stalling, I started reading the latest issues of a number of other rock mags and was boggled by the fact that many of the records I was about to tackle were already reviewed in these other rags. Many times I get the feeling that the other reviewers are spewing off at the mouth without even giving the records a chance to become a part of their lives. Now let's face it. Unlike a book or a movie, the only way to evaluate a record is through repeated listenings. In the case of the new Led Zeppelin album, it sounds like most of the reviewers wrote about it two years before the album came out. That just isn't fair. I know that it seems like I am often doing albums I initially hate, just trying to come to some objective reason for my snide comments. Some of these reviews may, in fact, be late compared to the other mags you might read but believe me the discs have been lived with and any vicious shots on my part are merely enhanced by the fact that I have wasted time with the drivel albums.

LED ZEPPELIN "IN THROUGH THE OUT DOOR" (SWAN SONG) Sometimes I feel as though this band was single-handedly responsible for the punk and new wave movement. The Zep stand as the complete anti-punk musical unit what with their mega-buck drawing power, Page's musical competence, the band's lifestyle, the form of their music and the fact that they pulled off a painful and mysterious layoff that caused them to be completely silent throughout the birth of punk and the fruition of a whole new wave. That said and knowing my



LED ZEPPELIN

unlimited devotion to the new musical directions of the last three years, it is quite amazing that I should consider this record excellent. There are no concessions to any recent rock developments evident on this Led Zeppelin sounding record. The band continues their usual forays into strange areas of sound (note the rockabilly twinge to "Hot Dog") always making the music sound completely their own. The complex textures of Presence have been replaced by a simplicity that harps back to the second and third albums and Plant's voice (always the toughest thing for me to get used to in the Zeppelin sound) has mellowed slightly. As I write this, the record is already intrenched in the number one position on the American charts so I guess they really don't need my word to make gold and platinum but unlike most critics, I refuse to begrudge their music on the grounds of their success. Led Zeppelin still make the best Led Zeppelin music in the world.

TOM VERLAINE (ELEKTRA) God did this guy whimp out. Those Garcia-cumeastern music guitar riffs are even more irritating than the studied and suffering lyrics. Tom buys all his magazines at the same newsstand as I. The next time I see him I'm finally going to tell him just how awful he has gotten. This main television tube is definitely in need of repairs.



TOM VERLAINE

CHUCK BERRY "ROCKIT" (ATLANTIC) ... to nowhere. Chuck should listen to a couple of Dave Edmunds' albums if he wants to find his old groove. Not only did the new songs stink ... poor Chuck has gone ahead and resurrected one of his worst oldies, "Havanna Moon", just to remind you what a terrible lapser he has always been. Maybe this spell in the klinker will shape up his rock and roll duck walking.

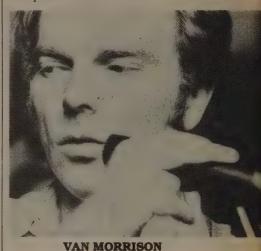


CHUCK BERRY

VAN MORRISON "INTO THE MUSIC" (WARNERS) Welcome back again Van. Now go away. Your neurotic slobbering bores the hell out of me.

ALAN PRICE "LUCKY DAY" (JET) Did

ALAN PRICE "LUCKY DAY" (JET) Did you know that Alan Price looks just like my father? I mention this only because I have nothing else very complimentary to say about this record. In fact, my dad could probably come up with a better album any day and at least he wouldn't stoop so low as including a disco cut for the masses. Price has long been one of my favorite cult items but judging by this record his only claim to fame these days rests on the fact that he looks like Pa Spina.



ANDY PRATT "MOTIVES" (NEMPORER) Like Dylan, Andy has discovered Jesus. So why don't we move on to my next review to see what I think about conversions of that nature.



ANDY PRATT

BOB DYLAN "SLOW TRAIN COMING" (COL.) Dear Mr. Pratt and Mr. Dylan, I had thirteen years of the Catholic (read fear-ridden) education that you have both discovered so late in life. Sister Rinelda and Brother Terence used to fill me full of the same salvation horror shows you have now latched on to. At least they did it without employing my beloved rock and roll. Listen Jesus-jerks the whole point of rock music is that it provides its own spirit and soul. It



BOB DYLAN

doesn't need the dogmatic-doggie bags you dudes are packing for naive consumption. Jesus be with you ... now get lost.

ROY WOOD "ON THE ROAD AGAIN" (WARNERS) I once worked on a low-budget rock mag called "Rock Market-place" that seemed to feature Roy Wood on the cover every month. Roy's music hasn't changed much since those days. It's still highly overproduced, needlessly frantic and basically senseless. All of those qualities were positive in the barren times of the early '70s but they are nowhere today. I'm surprised that Wood even landed a record contract with his dated drivel. I guess his association with the highly successful (and dismal) ELO had some pull with the Warner Brothers.

THE A's (ARISTA) Freshly signed to Arista, these guys remind me of a cross between Piper and The Cars in which none of the positive vibes surfaced. Don't get me wrong. They aren't bad. They just aren't very good either.

"THE FABULOUS THUNDERBIRDS" (TAKOMA) This incredibly rocking blues band could teach a young upstart like George Thorogood a thing or two about intensity provided without resort-



THE FABULOUS THUNDERBIRDS

ing to ego-maniacal guitar riffing. The simplicity of this music and the record sleeve made for one of the most refreshing breaks of the month

ing breaks of the month.

PHIL EVERLY "LIVING ALONE"
(ELEKTRA) This record is pleasant enough but it is really missing something and I think that something is called Don.

THE ROLLERS "ELEVATOR" (ARISTA) There is more than just a name and visual image change going on here. Formerly the much despised (but not by me) Bay City Rollers, this band is now everything good about hard, driving rock and roll. The title cut is a staggering display of well wrought pop power. The harmonies are crystal clear. The guitar sound is razor sharp and the song begs for hit status. I sure hope their tartaned tattered past doesn't get in the way of The Rollers being acknowledged as one of the '80s best high energy bands. The image of a red speed inducer in an elevator on the cover is certainly a long way from the days when the boys were not allowed to say they even smoked cigarettes. I hated their last record but this disc has won me back completely. CHARLIE "FIGHT DIRTY" (ARISTA) Something about these guys reminds me of the early Byrds and that's good. Something about these guys reminds me of the Moody Blues and that's bad. Guess you could call this a mixed review. TALKING HEADS "FEAR OF MUSIC" (SIRE) This is the best record of the month and a prime example of living with an album that I talked about in the introduction. When I first got the record it stiffed on me but slowly and ever so surely the renewed power of The Heads worked its way into my most psychopathic sympathies. The music and vocals are as concise and cutting as the very song titles. This is at once the most



TALKING HEADS

non-commercial yet accessible Heads album. The depressions and anxieties at work here say more about the direction of modern music than anything I've heard recently. It might also be the best music Fine has ever made.

music Eno has ever made. IGGY POP "NEW VALUES" (ARISTA) This is the best Iggy since Raw Power and quite possibly the most successful album in his career. He is getting tons of airplay and the debt the whole new wave owes to Iggy may finally get paid back by the returns on this disc. The band here moves with the tightness of an early day James Brown unit and the Bowie artiness that didn't wear very well with the Ig has been replaced by an almost healthy depression. The chairman of the bored has spoken and his words still ring true.

DAVE EDMUNDS "REPEAT WHEN NECESSARY" (SWAN SONG) I'm never sure if this is Rockpile Part I or Part II but either way you can always team up an Edmunds album with a Nick Lowe album and get two winners. This one is the required listening for Chuck Berry. The whole R and R heritage is in good hands when it comes to Edmunds and his incredible veneration for the past. Edmunds is the logical progression of everything that was great about the

Everly Brothers, Chuck Berry and vintage rock. And don't get me wrong. This is not just a nostalgia trip. There is a huge difference between just reliving the past and recreating the past in present-future terms. Edmunds lands on the latter in a completely mezmorizing manner.

GARY NUMAN AND TUBEWAY ARMY "REPLICAS" (ATCO) This guy has been at the top of the charts in England for months now. He sounds like a warmed over version of Kraftwerk and readily acknowledges that his favorite band is Ultravox. I'll take Ultravox over this rather simplistic bleeping any day but that song "Are Friends Electric?" is really starting to grow on me. This is one of those records that I'll probably be in love with two months from now.

THE SHIRTS "STREET LIGHT SHINE"

THE SHIRTS "STREET LIGHT SHINE" (CAPITOL) This is quite possibly the worst band in New York City.



THE SHIRTS

IAN LLOYD "GOOSE BUMPS" (SCOTTI) Old style rock and raunch by the former lead singer of Stories backed up here by various members of Foreigner. The cover versions of The Bee Gee's "Holiday" and the Zombies "Time Of The Season" highlight Lloyd as an exceptional talented interpreter (that was also his main claim with Stories cover of Hot Chocolate's "Brother Louie"). Ian was originally up for the role as lead singer in Foreigner. This disc gives fair warning that that combination would have been just as lucrative and slightly bland.

just as lucrative and slightly bland.
ELLEN FOLEY "NIGHTOUT" (EPIC) She
being the female voice behind the Meat
Loaf monster and quite possibly the
most exciting new American woman
vocalist I've heard in ages. She gets tons
of credit for covering The Stone's
"Stupid Girl" and I must add that the
production work of Hunter and Ronson
(they also play on most of the record) is
ominously perfect. Team this up with
Talking Heads and Iggy as your must
buys of the month.

Ijust put Tubeway Armyon again. The relentless guitar work is starting to make it shine over Ultravox and Kraftwerk. See how things can change from moment to moment.

15

EDGAR WINTER SYNTHESIZES ROCK FOR LOVE



Rare copy of what seems to be the only existing photograph of Edgar Winter as pictured getting ready to take a similar photo for this new lp cover.

Edgar Winter is back onstage with a new band new music after almost a year of work on his current album, The Edgar Winter Album, Edgar had been in rehearsal with the band for about three weeks when we talked to him, and was looking forward to going out on the road with the line-up which includes guitarist Vinny Cussano, bassist Kenny Aaronson, drummer Joe Stefko, and keyboardist Paul Jacobs.

"This is our last week of rehearsal and when we go out we're going to be touring off and on through Christmas," said Edgar. "The first dates are just going to be preliminary warm-ups to get the band together since we're all new and we're going to have to break in. So we'll be doing basically clubs, upstate New York, Connecticut, New Jersey, Then we have a few dates that are bigger, we're doing one with the Allman Brothers, Boston, Ted Nugent. In the later part of the tour we'll be going through the South into the Midwest and then probably end up on the West Coast."

On the new album Edgar played all the keyboard parts, sax, and sang background vocals and lead vocals. As a result he's got a second keyboard player in the band so that he can concentrate on the lead synthesizer lines. So both Edgar and Paul Jacobs will be playing keyboards, which is an unusual set-up, sort of having both lead and rhythm synthe sizer going at the same time. "I have four synthesizer consoles, the generator part that I program, and I pre set those before we go onstage for a performance," Edgar explains. "So if I need a different sound for a specific number, all I have to do is keep the same keyboard and replace the generator which is already pre pro-grammed so I don't have to change all the settings. Usually there aren't two synthesizers happening at the same time, because one of them is set up for doing rhythm type sounds that are similar to syn-drum sounds, one of them I keep set up for 'Frankenstein', and the others I have a string section sound ... it's just a question of mixing. When they do occur at the same time it's just a sensitive balance that has to be taken care of by whoever's mixing the sound. There's really no difficulty in two synthesizers at the same

Edgar has an interesting approach to playing the synthesizer. He considers it more an electronic keyboard than a pocket calculator. "I think that when I'm performing live, and having to rely so heavily on something that's

just a machine, if a technical difficulty develops that can plunge you into disaster. So I really don't want to leave myself open to that."

Working with the synthesizer does require a lot more time and concentration, which means that Edgar works with the instrument not only onstage and in band rehearsals, but also at home. "Usually I keep one synthesizer at home to play with in my spare time. I spend most of the time in doing that really trying to come up with new sounds. That's really the basic area that you have to explore. If you're doing a melodic part you can practice it just as easily on the plano as you can on the synthesizer keyboard. But how you program the synthesizer is what determines how it's going to sound. And there are all variety of things that you can do. What I do is play around with the sounds, and when I find a unique or different or interesting sound then I try to think of what type of part in what kind of song would lend itself to the effect of that sound. A lot of times that can trigger a whole idea for a song, which is what happened with 'Frankenstein'.'

With the possibility of finding new sounds on the synthesizer and working parts out as well as sounds, there is a temptation to do a basic band track (guitar, bass, and drums) for a record, and then go off and figure out the layering (overdubs) on the synthesizer. "I frequently do that in writing songs," says Edgar.

"Sometimes I record tracks and I have several different ideas for the song, assuming it's not an instrumental. I may have three or four sets of lyrics with completely different ideas. Depending on how the track comes out affects which direction the song leans toward. I do try to preconceive it and plan it out to some extent, but I think a lot of the energy, excitement and spontaneity of music is coming up with things on the spur of the moment. When you have a band track that's completed it allows you to do that, because you can come in without any idea of what you're going to do and just see what happens. Some of the songs are pretty much worked out before we record them, others aren't. I don't have any particular system that I always work by, I just do it as it comes."

Besides his work on the synthesizer, Edgar is singing in a strong, pleasant voice on his new album. As much as his instrumental work gives his album and stage show a coherency, it seems that the singing also ties it together in the voicing of the songs.

"I've been criticized in the past for screaming too much," says Edgar. "I never really paid any attention to that. But the whole idea of this album is really that it's dedicated to my wife Monica. I feel very personally about this album, a lot more so than my others. It's more than just an album.

"Bearing that in mind, I wanted to sing those songs well. They're different types of songs. It's not really a hard driving rock, it's a whole different concept. And, yes, I definitely did, I purposely wanted people to be able to understand the lyrics. Also it's just the way that I felt those songs should be sung. But there is quite a bit of screaming on some of them! I think it's a nice pleasant balance."

One interesting cut on the album is the song "Dying To Live" which has been a classic song in Edgar's repertoire for

some time. "I'd never done 'Dying To Live' in live performance except maybe two or three times on tv shows particularly when I went out without a group and had to just sit down at the plano and do something by myself. Over years since I first recorded the song, because it is a message and does make a statement. the art of production has so vastly improved that I felt that there was a lot more that could be done with the song. People kept coming up to me and saying why don't you re-do that song, that was a great song. Originally I did it with just piano, strings, and the vocal, thinking that that would help focus on the lyrics and the content. But I really didn't think that it came out as effectively as it could have and I had always wanted to give it another chance. I think it's a lot more powerful on this album. Also I always play that song for Monica at home and she loves it and suggested it to Tom Molton, my co-producer, and he heard it and said we've got to do that song, so those were also determining factors.

Another interesting cut on the album is the semi-instrumental, "Do Wop" song which has an amazing synthesizer solo on it - something that is rarely heard since most synthesizer plays tend to use the instrument for background rhythms and sound. "Like I was saying," says Edgar, "that's my whole approach to synthesizer. I play it like an instrument, rather than using it like a gadget for effects. Although it is useful in that area too. My basic motivation is just to take advantage of the variety of sounds. but still play it like a musical instrument.

Edgar's over all feeling about the album, in terms of the dedication and intent of the emotions, is that he's succeeded in doing what he set out to do. "I'm very happy, I really love the album," he says. "I don't know how it's going to be accepted, but that's not the important thing to me because it expresses what I wanted to put out there, what I wanted to share with people. I'm really truly happy in this period of my life and that's what I wanted to do, was to express that sense of happiness. I think that love is the basic, universal idea behind all music, when it gets down to the bottom line of it. I like it because it's not to me just a musical album, it does express my feelings, especially about love and life and existence. So I'm completely happy with it, regardless of how successful or unsuccessful it is I'm always going to feel that same special feeling about the album."

ROCK-AGUON



The Clash meet the Undertones, and like them so much they asked them to appear as the opening act on nine of their U.S. tour dates. The Undertones are from Derry, Northern Ireland. Recently, they, The Clash, and other bands organized a free music festival there. Said Undertone lead singer Feargal Sharkey, "There's so little live rock in Derry, we wanted to make a festival for everyone in the community. We wanted to provide a trouble-free day of good music." In the pic are 1 to r: C Mick Jones, U Feargal Sharkey, U Michael Bradley, U John O'Neill, and lower down 1 to r and C Paul Simenon, U Billy Doherty, U Damian O'Neill, C Topper Headon, and C Joe Strummer.

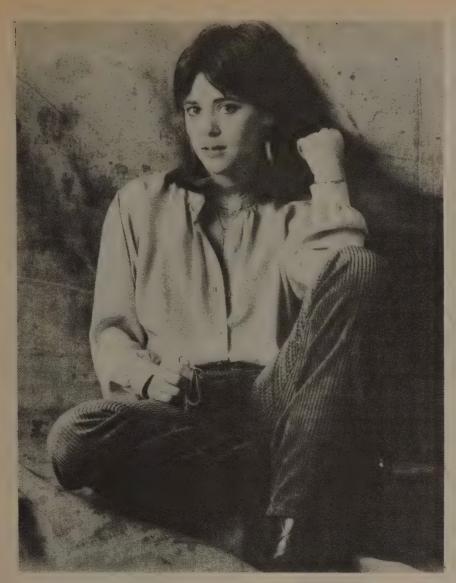
ROCK EVERY NIGHT WITH SUZI QUATRO



"It's been terrific," said Suzi Quatro with a smile. "The whole tour has been so good. I'm really, really pleased with it. We've been getting to all the people, and we've all been having a good rock and roll

time every night."
Suzi and her band were in New York City for a sold-out concert, and she was having a good time of it. She was pleased that the audiences coming to see her

shows included those who've been with her since her first hits several years ago. "We're getting lots of old fans, we're getting lots of new fans," she said. Then she added, "I feel terrific about everything





You've heard of The Eagles ... 'America's premier recording group' (according to their press agent anyway) ... well the boys are back on the road, ready to bring the fast lane to your town. They recently flew to Japan for six concerts. During the shows, they played material from their new lp, The Long Run, in public for the first time. Back from Japan, the band embarked on the second leg of their world tour in Providence, Rhode Island at the Civic Center. From left are Glenn Frey, Don Henley, Timothy Schmit, Don Felder, and Joe Walsh.

that's happened, I feel great."

Back in the early and mid-seventies, before the punk and new wave even started, Suzi had established herself as a forceful rock star. It began for her in England, even though she's from Detroit, because the British were the first to pick up on her talents. Then world-wide success came with her association with Chapman and Chinn, producers and songwriters (Chapman's most recent successes as Blondie and The Knack). Within a couple of years she'd also conquered the U.S. with a new brand of teenage rock embodied in her black leather look and songs like 'Can The Can'.
Asked how she looks back on those first

days of success, and on the fact that she was one of the first women to become a hard rock star, Suzi said, "You don't think of things like that, you're just doing your thing. I only saw it years later when it was

being imitated.

"I had nobody to look up to when I was a teenager, who I wanted to be. No girl that I could say, 'Oh, I want to be like her'. So, consequently, I was considered a freak. What do you mean you want to play guitar and wear black leather!' You know. But the kids that are starting now, the girls in particular, they had somebody to point to and say that's what I want to be like. I think that's great, I wish I would have had somebody.

Suzi admits that when she first started it wasn't so much that people treated her as an oddity, as that she felt she was. "I treated myself as an oddity which was wrong. You have to come to terms with who you are and when you're the only one doing something you tend to feel a bit left out. Or a bit odd - like the odd one out. I started when I was 14. I just kept going and going and going. By the time I was 16, or 17, I just accepted who I was and went straight ahead.

With a solid reputation and success achieved, Suzi says, "I like where I am now." Among her current activities is a new album which she'd just finished recording. "We've got a new album coming out that I can't wait for everybody who's ever believed to hear. It's called Suzi And Other Four Letter Words. I like that. It's the second album we've made as far as we're concerned. It's that good. You know how when something exciting is happening and you're in the studio and you know it's happening? Well, we made the album in seven days. Which is unreal."

She has great confidence in this new album. "Everyone knew where they were going," she observed. "We had most of the songs on the album. Production wise we knew where we were going. There was no experimentation, which all groups do on every album - you go 'let's try this' or 'let's try that' just to make it a little different from the previous one. But there's no experimentation on this one.

We just went in and made the rock and roll album. The rock and roll album. It's great. I'm so proud of it," she said with

Besides the album, Suzi's plans call for her to tour the U.S. for another month and then head for Europe for an extensive tour. As much as she seemed to have a great time recording her latest album, she seems to enjoy performing live in concert even more. As she puts it: "When I get onstage, the only thing I can ever do onstage is to rock and roll. When I step out there and perform that is the most natural form of music that comes through to



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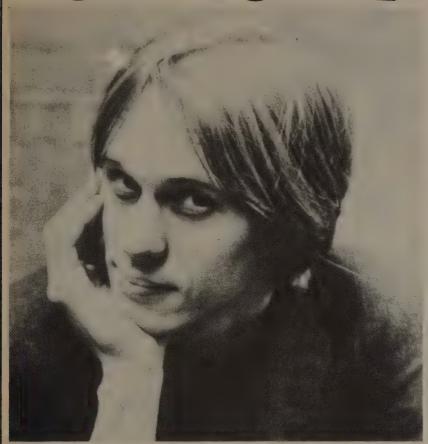


N Debbie Harry takes time backstage at the Greek Theatre in Los Angeles to talk to another Blondie, Penny Singleton, who played Blondie in the movies. Could it be they're discussing Dagwoods? Onstage, Debbie and the Blondie band roused LA with two sold-out shows.



CAPTION With his new album, New Values, Iggy Pop is telling reporters that he thinks the time has come for him to "put out, right up front, my real, personal James Osterberg feelings." After receiving critical success in England, New Values has been released in the U.S.

ROCK AGION



album, Tom Verlaine muses for the camera lens as his new album, Tom Verlaine (Elektra Records), brings more attention to his musical talents. This is Tom's first solo album since the breakup of Television, and it continues the hypnotic musical approach he pioneered on the two TV albums.

ROCK AGION



Things were pretty lively backstage at the Bottom Line in New York when Herman Brood and His Wild Romance made their NYC debut. Caught in the dressing room are David Johansen, Genya Ravan, and Herman Brood. DJ and Genya wanted to let Herman know how much they enjoyed his show.

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JOHN COOPER CLARKE LOOKS FOR THE POETRY OF ROCK

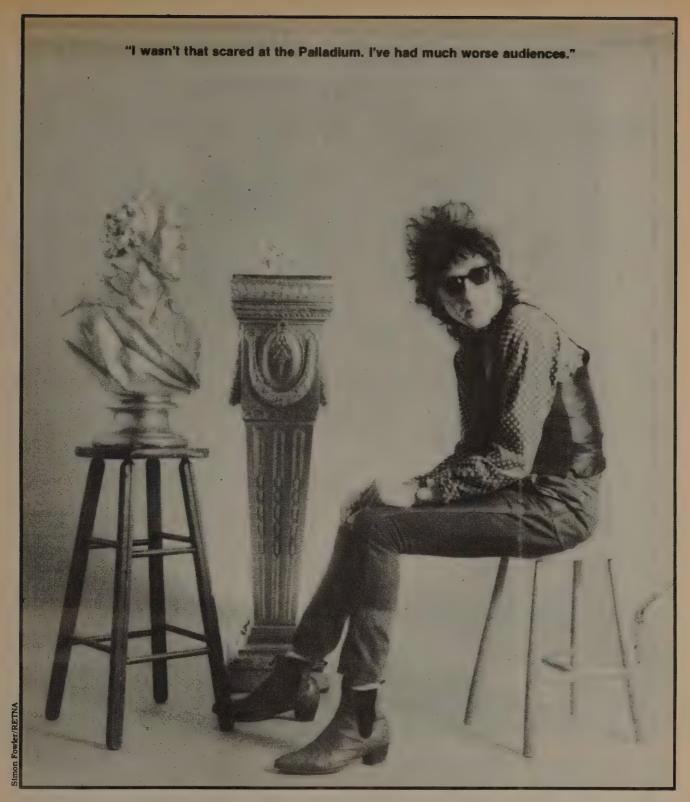
When English poet John Cooper Clarke went on as the opening act at The Palladium in New York City he was unceremoniously booed off the stage. The audience had paid to see Rockpile and David Johansen, who they'd been told about and had no patience with somebody they'd never heard of, especially when that performer was wailing poetry instead of an electric guitar. That particular audience wasn't ready for the frizzy haired, Dylan-circa-1964 lookalike who stood in front of the mike and shrieked his urgent, rapid-fire poems in a nearly indecipherable Manchester accent. Maybe next year. Clarke didn't call it quits over the

Clarke didn't call it quits over the incident, however. He went on to make two other appearances in New York City at local clubs. First at Hurrah, and then at The Mudd Club, Clarke delivered his poems to audiences who must be ahead of their time because they got it, and liked it. The day after his club shows, Clarke sat

The day after his club shows, Clarke sat in the dining room of the Gramercy Park Hotel and talked about what he does. He was wearing a maroon jacket, skinny tle, black suede shoes, and hot pink socks, with his Dylanesque sunglasses and a halo of frizzy black hair, he got stares even in a dining room used by visiting rock stars who've come to call the downtown hotel a block from Max's home.

He protests that his hairdo is more 'Mary, Queen of Scots' than Dylan, that he really needs his sunglasses to read, watch tv, and see, and that he got them from the National Health. So much for the image.

Clarke isn't a stranger to rock and roll. He's been in bands, but it was as a poet that he was signed to CBS Records in England during the late lamented punk hysteria when every record company was instructed to find one of 'those' acts. Among his influences were the Italian futurist poets — 'because of their urgency'. He has a way with words in conversation as well as in performance, and his style recalls the early days of Patti Smith, when she too brought a rock and roll urgency to poetry.



"I wasn't that scared at the Palladium," he said talking about his New York debut. "I've had much worse audiences. The worst I ever had was the Apollo Theater in Glasgow, on tour with Be Bop Deluxe, a group I have nothing in common with culturally. It was hideous. But quite amusing at the same time. It was the worst situation you could possibly imagine. When it actually happened, it was just a load of noise. For a start, you're the only person facing that way, with waves of hatred coming right at you.
"I came out there and figured that there

really wasn't any point in my starting. So I

just stood on the stage and had a look for four minutes and said, 'Right, let's call it a

"At the Palladium, I made the mistake of following the advice of a comedian I know, who told me that they'd never understand me, I hadn't a chance, unless I shouted slowly. I've never shouted slowly in melife, so it completely disoriented me, the rhythm was off. My appeal does not lie in audibilty; it relies on velocity. So at Hurrah's, I delivered at normal speed, and it connected even better - though they may not have gotten every word.

Clarke says that when he started he

wasn't even understood in London where he now commands a sizable audience. He also says he has no intention of changing what he does in order to 'reach a wider audience'.

'I don't see a way of doing that, but I can see putting a band together some day. That's not a bizarre step to me. I feel like I have a lot of room to move, because there are different kinds of expectations on me. The Press regard me in a literary way, and the tv looks at me iconographically, and the music press in a rock context. It gives me a lot of choice."

From Lisa Robinson's Rock Talk.

THE JACKSONS MAKE THEIR OWN MOVES

In An Exclusive Interview

Michael Jackson Explains What They're Doing And Why

Even since 1976, when Michael Jackson and four of his brothers left Motown and signed with Epic, they've been talking about producing themselves. Encouraged by Stevie Sonder's phenomenal success with his self-produced Songs In The Key Of Life, The Jacksons felt that they didn't need an outside producer or other writers. Especially after being around studios making records for more than ten

It wasn't until their third Epic album, Destiny, that they finally were given the chance and they didn't waste aminute.

Calling from his California home where he and brothers Jackie, Marlon, Tito and Randy were mixing their new single and recording another album, Michael talked about their big chance and said: "Oh God, am I thankful for the opportunity. We knew that we could do it if we had the chance and the results show that we were right." (Released in November, 1978, Destiny quickly went platinum and gave The Jacksons a gold and platinum single: "Blame It On The Boogie," and "Shake Your

"Our persistence in not giving up, continually telling the record company that we didn't want other writers was what finally changed their minds,

says Michael.

Producing their first album wasn't difficult, says Michael, "You've got to remember I've been around studios since I was a child and I've just picked it up. You learn, you watch ... I'd sit in on Stevie's sessions and just be amazed. He'd sit there and do everything.

Michael also records on his own and his album, Off The Wall is equally successful. Produced by Quincy Jones ("The Wiz"), the album contains material written by Paul McCartney, Stevie Wonder, Carole Bayer Sager, Louis Johnson, Tom Bahler, and Rod Temperton (of Heatwave fame), in addition to his self-penned hit, "Don't Stop 'Til You Get Enough.'

Why did Michael go outside the family?

"I felt there are still so many different things I want to learn that I didn't want to go in by myself and do it. I wanted to watch a giant and learn from



"With The Jacksons we're just doing our own thing in our little private world. That's one of the reasons I didn't want The Jacksons to produce my album — I don't want the same sound because mine is different."

him. That's why I wanted to work with Quincy. He's the kind of guy who's unlimited musically. Classical, jazz, disco, soul, pop, he's done operas, movie soundtracks, he's worked with all the greats —he can do everything. He can work with me and do anything

I want.
"I wanted an album that wouldn't just consist of just one kind of music cause I love all kinds of music. I see it all as music. I don't like to label it it's like saying this child is white, this one's black, this one's Japanese, but they're all children. It reminds me of prejudice. I hate labels, it's so

While Michael prefers recording his own material, he enjoys doing other people's and says, "If somebody has a wonderful song that's right for me I'd love to do it. I wouldn't pass up a good song just because I didn't write it. On The Jacksons' albums we write all the songs but I enjoy hearing other people's material. I really do, I think it's so much fun hearing things that I didn't write and I think 'how did you write this, how did you do

"That's what I enjoy most about doing solo albums; you get to see how different people work in the studio. With The Jacksons we're just doing our own thing in our little private world. That's one of the reasons I didn't want The Jacksons to produce my album — I don't want the same sound because mine is different.'

After all this time, Michael still enjoys the music but would like to devote more time to his first love; making films. "I had the time of my life making 'The Wiz'," he says. "It was an experience I'll never forget.

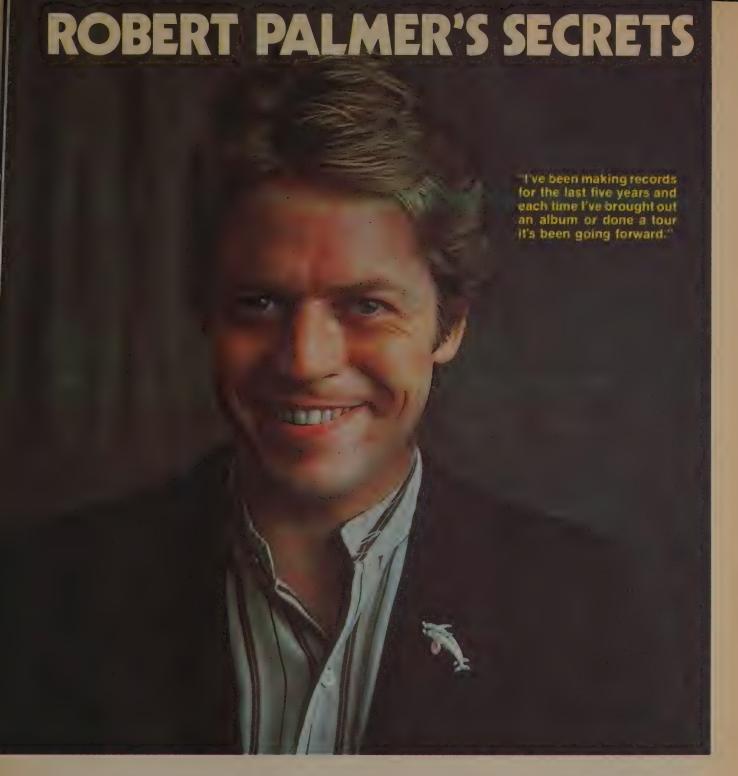
"I'm just dying to do the next film. It's really killing me and when I say killing me I really mean it. Sometimes I could just scream. I'm so busy with other things and what I really want to do more than anything is films.

"Film will last forever. I can go on tour and it's exciting but when it's done it'll be lost to the world but if I do a movie, it's there forever. That's what I love about films — they're

something captured, a moment captured that'll be there for eternity. The stars die, like Charlie Chaplin — he's gone but his films will be here for-ever. If he did Broadway and plays while he was alive, he would have been lost to the world. That's why I'm not too crazy about doing plays even though I love the theater. I think of records the same way."

Michael has no interest in doing a frivolous movie, he prefers more serious subject matter, like "The Wiz." "I think it had such deep truths in it," he says "You talk about belief and faith — these are strong subject matters and when you do something like that it'll last

Group albums, solo plans, movies ... Sounds like an awful lot for any one person to tackle. But it's no problem for Michael. "I can record by myself and with my brothers, but when it comes to films, I'll have to set time aside," he says. "I always do things through force and feeling and I always follow my instincts. If it's meant to be it'll come, it'll happen. It will make itself known.



When Robert Palmer first | appeared at New York City's Palladium he left the stage after four songs, which was alright, since most of the audience left after three songs. But that was some time ago, when Bob didn't seem up to a hot night headlining, but getting shattered, by Graham Parker and Southside Johnny. His show at that point, what I saw of it in the first four songs, looked like something I'd seen David Bowie do already. Obviously, Palmer has learned some things and made some changes since that unfortunate misunderstanding with his audience. In fact, he's now in the flush of success, his single, "Bad Case Of Lovin' You," is a hit, as is his current album, Secrets.

Robert Palmer has learned about the rock biz since 1964, when he started making the rounds as a member of the semi-professional Mandrakes. Four years later Palmer hit the

big time, joining Alan Bown's band as a vocalist and touring America. He stayed with them for about a year. By the early '70s, he was singing with Dada, a jazz-rock ensemble which later became Vinegar Joe, but he really wanted a solo career so in 1974 he took some tapes to Island Records' Chris Blackwell and made a deal. Today, he has accomplished what he set out to do 16 years ago.
"I've been making records

for the last five years and each time I've brought out an album or done a tour it's been going forward," he says. "It changes by degree. The events have moved forward of themselves so that I've been able to understand what's been going on. It isn't like I released one song years ago that's a big hit and then I have to go around and around doing that one thing. It's been awhile and over that period of time people have recognized the songs I do as

great.
"It's given me a lot of scope but it's also slowed things down because there isn't one sort of sound that you can immediately say it's this or it's that. I'm always sort of changing. It goes really well for me because it means that as it gets bigger there's no sort of ridiculous demands for me to fulfill like just making one sound or doing one sort of song over and over again. I can do all sorts of things and make a variety. Then it's not boring.

Originally known for his interesting mixture of rock, reggae and soul, Palmer entered the disco arena with his 4th album, Double Fun. Having a big disco hit with "Every Kinda People" was a thrill but as he says, he's always changing, and true to his word the new album is more rock & roll than ever. Which, he feels, might be one of the reasons for its success.

"I would guess that at the moment there seems to be some kind of demand for rock & roll," says Palmer, "and since there's not a lot of it out, I've just got good timing

"While I'm recording I don't really have any idea how it's going to sound," he adds. "I can't hear what style the song is or how it's going to affect people, it's only afterwards that I can see that it's this way or that way. Until a song's on a piece of tape you've got no idea how it sounds.'

Having had the experience of co-producing an album (Palmer shared the credit with Tom Moulton on Double Fun), he decided to do this one himself. He's quite happy with the result and says: "With the last album I must have recorded in five or six different places to get the effect I wanted on each tune. This was a lot more direct. This time I was working in one place with one set of players and I already had good demos of the songs - some of the songs we'd even already played onstage so it was just a matter of going for perfor-

"I cut all the songs with just four players because I'd been on the road for six months with a group and I'd found out ways of arranging all the different songs to suit the small format because I found that as the halls got bigger, all the decoration was unnecessary. So I ended up pruning down the arrangements to suit the group and it worked so well that I wanted to carry the arrangement effect to the record.

I just went for performance, there's very few overdubs or anything like that."

Like many musicians, Palmer avoids classifying his music and admits to being a



"I would guess that at the moment there seems to be some kind of demand for rock & roll and since there's not a lot of it out, I've just got good timing.

bit baffled by the labels.

"I've always avoided classifying my music because, well, as an example, I had a song that was a hit in Europe called "The Best Of Both Worlds" off the last album, and in Germany it was regarded as a disco hit and over the border of Holland it was a reggae hit. So if there's that much confusion amongst people as to what sound means what - I mean, I don't know what I'm doing when I go into a record store. If

I want to buy a sound I have to ask the guy what category it is because I'm the last person to be able to guess.

When this conversation took place he was looking forward to beginning the tour that would take him throughout the U.S. and Europe. enjoy being on the road," he confided, "it's the most ac-curate feedback that I get on what I'm doing and what's happening in the music that there is. Playing in front of a

live audience there's no kidding, you can't get away with anything, you put on a show and it's either on or off.

"I like the effect of that, I like the way it makes everybody work and the ideas that it gives you. Otherwise it tends to be a bit academic trying to dream up ideas whereas when you've been working on the road for awhile things just occur to you and you just go

(continued on page 59)

HIT PARADER EXCLUSIVE PART ONE

NTHE ROAD WITHKISS

Other rock bands of their stature and success aren't doing what Kiss is doing. I don't mean the make-up, costumes, and elaborate stage show. Kiss had reaffirmed their commitment to rock and roll, at a point in their careers when they could just as easily sit back and count their bank balances. As much as their current world tour is a gigantic extravaganza, it is also an indication that Kiss are ultimately concerned with getting onstage and as Paul puts it 'kicking ass'.

Kiss Guitar Star Paul Stanley Reveals The Inside Info

by Richard Robinson

This whole show we're going to keep for awhile, because it's got a lot of possibilities as far as building on to it. It's sleek, it's clean, so we're going to stick with this

RR: I couldn't believe the size of the bursts of fire you use during the show.

Paul: Yeah, they're really hot.

RR: Can you do that in every city you play? Paul: Yeah. Our advantage is that we know when they're going off. But they're hot as hell onstage

RR: How's the tour doing? Everybody in the music industry seems to be in a panic these days because record sales are in a slump and big acts aren't selling out

concerts the way they used to.

Paul: Before anybody asks how we're doing, they should ask how they're doing. RR: Well, they've finally figured out that times are tough. I think they've only figured it out in the last three weeks.

Paul: Yeah. I don't know, it's not that I'm being an optimist, but I think that out of everybody on the road we're doing the best. Hey, everybody's aware of what the situation is right now. I don't want to talk about the economy or anything like that, but it's definitely affecting everything. It's affecting the industry. There's a lot of big name acts that are playing for three and a half thousand people in a fifteen thousand seat hall. And it's not us.

RR: You got no complaints.

Paul: I got no complaints you know. It's certainly a lot tougher than it was, but it's not because of who we are or because we've been away. Because we're doing better than anybody else out there

RR: So it's just the general state of things.

RR: As someone who is in the business as an entertainer - as opposed to a record executive who's suddenly had his free lunches cut out - but you as an entertainer, do you see like massive changes going on, or do you think people will always want to go out and have a good

Paul: I think that no matter how bad times get, that's only the more reason to

want to go be entertained.

RR: That's my feeling too, but some of these people are so down about everything.

are real expensive at the moment and maybe people are going to have to get used to it, but it's either going to get better or we're going to have to get used to the way it is right now.

RR: That doesn't bother you on any psychic levels.

Paul: As far as what? In terms of my conscience?

RR: No, just in terms of your observing the whole thing, and that some people feel that entertainment is not the most necessary commodity. Although I feel that in times of depression people want to be more entertained than less.

Paul: I think people may for the moment be saying we got to cut back, and keep the money in our pockets. But I think a couple of months down the road they're going to say hey we gotta go out and have some fun, you know who wants to sit around with change in their pocket.

RR: Watch tv commercials of things they can't afford.

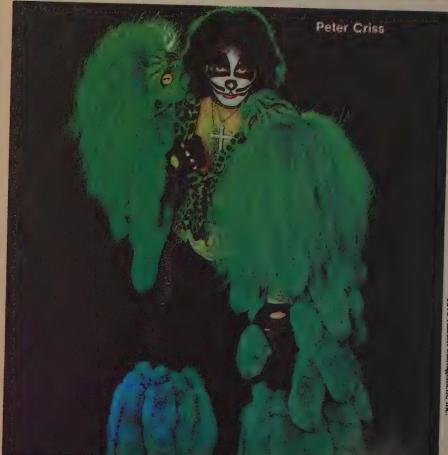
Paul: Really. So, I guess it's uncomfortable for everybody. We really can't complain. RR: I think times like these are good for

performers because it gives you more strength and focus, if you really love what you're doing. If you don't love what you're

doing you're in a panic.

Paul: I've got to tell you. We sat around and talked for a while, the band, and a lot of agents are telling their bands don't even go out on the road, you know, wait this thing out, because you'll get murdered. And we sat around and we said well we could cut back on this and we don't have to use this effect and we can use less lights, and we said bullshit. I mean Kiss we're either going to do it all the way or we're not doing it. Sure, it might be easier to be sitting home now and waiting for all of this to pass, but we want to be out there. You know what I mean, it's time for us to be out there. We're giving it a hundred percent.





RR: I saw a story in Variety that said that the show's total cost was two million something dollars. Is that a figure that you're familiar with?

Paul: Well, huh, did you ever play that game where you get like ten people to stand in a row and you whisper to the first

RR: So the guy from Variety was at the end of the line

Paul: I think he was in the middle! But it

was very expensive. RR: Do you figure the costs of your shows out before you start?

Paul: Absolutely. We want to do the greatest and the biggest show, but we've got to know ahead of time what we're putting ourselves in for. We have a big budget set out ahead of time. Only because we're not dealing with thousands of dollars, we're dealing with millions of

RR: The equipment you take out on the road - does it get used one time and get put away, or does it get modified and reworked for the next tour.

Paul: This whole show we're going to keep for a while, because it's got a lot of possibilities as far as building on to it. It's sleek, it's clean, so we're going to stick with this. But as far as the other sets go, pretty much we've used them for a couple of tours, for a tour, and then they get retired.

RR: Do you keep them in a warehouse somewhere?

in my living room. I sleep on the drum riser. Actually, no, it's in storage. What's really funny though is that we have all our costumes from the beginning. It's all in storage. The list of what's in storage is pretty extensive.

RR: Does that include all your shoes?

Paul: Yeah, there was a museum exhibit that toured the country, something about great feet of America, something really strange. They had shoes, like Einstein's shoes and everything, and they had Kiss'

RR: We talked before the tour about how the band was going to work out tighter musical moves, work on harmonies; how has that been affected by the actual doing

Paul: You might be a better judge than I

RR: Well, it sounds good.

Paul: We're real pleased with it. I've heard some tapes of us and I just don't think we've ever sounded close to what we

sound like now.

RR: I also notice that Kiss seems to be spending more time with personal public relations. Like at Madison Square Garden where you guys spent time backstage in costume with your fans after the show. Is this something new?

Paul: Well, it's hard to do it in most places.



Gene Simmons

Because, I don't know, when you're on the road you do your show and then you've got to get back to the hotel. But we did even more for New York, you can't deny it's your home, and we love it.

RR: What are the upcoming plans in terms of the continuation of the tour?

Paul: The tour takes a ten-day break in August, August 20th, and we're doing Nassau Coliseum September 1st, we decided. And that's the beginning of the next leg. That leg of the Kiss rampage goes until just before Christmas. Then we take Christmas off, then we start the new Kiss album. Then after the Kiss album we do Europe and Japan.

NEXT ISSUE PAUL STANLEY TALKS **ABOUT**

- * THE NEXT KISS ALBUM
- HOW HE KEEPS IN SHAPE
- * KISS FILM PLANS
- * THE WORLD TOUR
- AND MORE INSIDE INFO ON KISS

LIYE KILLERS ON TOUR

Queen's most recent album is their first live album. Called *Live Killers*, the album is the first to document the live performances of a band renowned for spectacular stage shows. It was recorded during a grueling year Queen spent on the road in the U.S., Europe, and Japan. Rock photographer Neal Preston was there for some of the tour action, and those photos give an unusual candid look at the band in the dressing room as well as onstage.



John Deacon tunes and Brian makes sure they're in harmony before the start of the set.



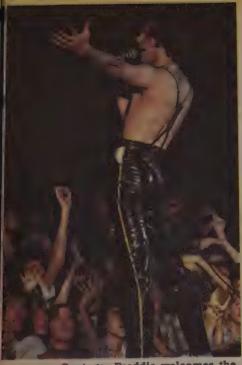
Freddie gets down to the delight of the fans.



Freddie Mercury poses for a candid photo before the show in his dressing room.



Roger Taylor relaxes after the show.



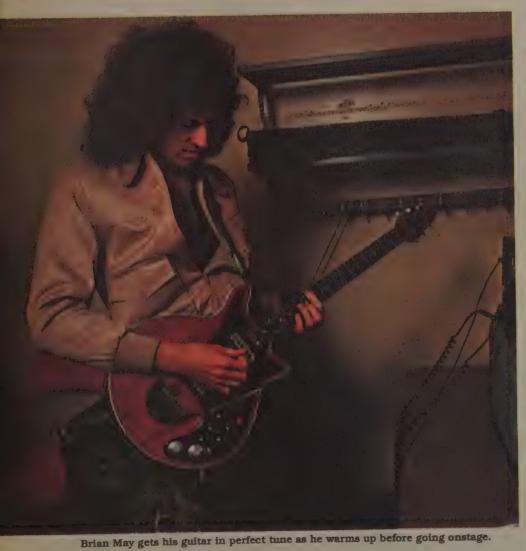
Onstage, Freddie welcomes the fans to the show.



Freddie presents another Freddie Mercury for the cameras in his dressing room.



Brian takes a hot solo as the spotlights focus in on him.





Freddie against the spectacular stage set that was one of the non-musical highlights of the live killers tour.





The Cars used some of their popularity and ticket selling power to stand up for rock recently in Los Angeles. They had been booked for three sold-out nights at the Universal Amphitheatre when the electricity hit the fan. After the first night's show, Amphitheatre officials demanded, according to The Cars' press representatives, that 'the band's handpicked opening act, the New York band Suicide, be dropped from the program on grounds of alleged "obscenity"."

With courage, and perhaps remembering how bad it is to get a break in show biz. The Cars refused to kick Suicide off the show. The Cars said they would sooner sacrifice the last two Amphitheatre dates

and refund the ticket money.

"We told them that, if Suicide couldn't go on, neither would we," said Cars'

manager Fred Lewis.

In New York City, Suicide is a well known new wave band who don't disturb anybody with their space sounds and theatrical rock performances. But on this show in LA, their debut there, apparently the approach of the duo, Alan Vega and Martin Rev, was a little too upbeat. Vega spiced Suicide's set with taunts to the audience, causing a number of wax containers and paper cups to be thrown in his direction (the Amphitheatre doesn't allow bottles or cans). Evading one such missile toward the end of the set, Vega commented, "You suck just like your Dodgers." The truth is that Suicide feel that audience provocation is part of their act.

"They're the band you love to hate," Cars' leader Ric Ocasek noted. "The whole point of Suicide is that it's okay to be angry, you can be loose about being

angry."

The end result of the fracas was that Suicide and The Cars completed all three scheduled shows in LA.□



Ric defends his opening act, even if it means The Cars cancel their show.

THE CARS SPEAK UP FOR ROCK AND ROLL



Cars from left to right Ric Ocasek, Elliot Easton, David Robinson, Greg Hawkes, and Benjamin Orr.



Suicide, the band The Cars kept on the show.

ILLER BEES ROCK AND RO

THE B-52's Interview by Lynn Geller

The B-52's hark back to a gentler era. Or gentler eras. Pre-psychedelia. Pot before it made you paranoid. The beach when girls wore two-piece bathing suits and the concept of nudity or "nudists" was something one might find mocked in a Mad Magazine spread. Times when some people actually thought about, and hated. modern art", when crazes were more

than fashion spreads, when outer space seemed so far away, one could imagine human beings living there.

I interviewed two of the B-52's, Kate Pierson (vocals, organ, keyboard bass, guitar) and Fred Schneider (vocals), in a conference room at Warner Brothers Records in NYC. Sensing that pandemonium might ensue if all five members of the band stayed in the room, I politely asked for volunteers to leave. Cindy Wilson (vocals, percussion, guitar) and Ricky Wilson (guitars), a shy, blonde brother and sister team, were the first to go. Keith Strickland (drums, percussion) wandered in and out throughout the interview wearing his usual green visor, and occasionally contributing to the conversation. As it turned out, I needn't have worried about a fracas. The group had divided themselves as expected. Kate and Fred are generally accepted as the spokesmen, and they are soft-spoken spokesmen. Keith talks once in awhile. Ricky and Cindy are quiet. Nevertheless, pandemonium is not foreign to this group, onstage, or, as in the beginning, when they were crashing parties and disrupting dances in their hometown, Athens, Georgia.

H.P.: Are you all from Athens?

Kate: Cindy, Ricky, and Keith grew up there. Fred and I are from different parts of New Jersey, but we lived there quite a long time.

H.P.: What made you move down there? Kate:We just drifted down there. Fred started to go to school at the University of

Alabama.

Fred: Athens is a school town. Lots of fraternities and sororities. None of us were in any sort of frat though. We were the loony part.

Kate: We were the party crowd. H.P.: What kind of jobs did you have

Kate: I worked as a paste-up artist on a newspaper, the local rag. Cindy worked at

the Whirly-Q, a luncheonette. Fred was a waiter at a vegetarian restaurant. Ricky and Keith worked at a bus station. H.P.: What did you think was going to

happen to you doing those jobs? Did you think you had artistic souls?

Fred: We always liked what we were doing. All of us did different things, but we couldn't support ourselves with whatever sort of art or whatever we did.

H.P.: What kind of art did you do?

Fred: Well, some of us wrote, some made music, we made basement tapes, drawings. A whole lot of things. It wasn't anything definite.

Kate: Probably going to parties, and dressing up, and being wild at parties, that was an expression.

H.P.: When did you quit your jobs in Athens? When did you realize, this is really going to happen and I have to devote all my time to it?

Fred: I worked up until January. On and off. As a substitute.

Kate: About a year ago.

Fred: We lived on the borderline, I guess. We never had any extra money to spend. We'd just break even after playing. Support ourselves for a couple of months at a time. Maybe this year we were able to devote ourselves to music.

Kate: We had to quit because we were gone all the time on these tours.

H.P.: How did you get from Athens to NYC, to your first gig at CBGB's?

Fred: We had a friend who knew the



"We're not trying to be 'camp'. We still wear things people wore ten years ago. Things go in and out of fashion...



The B-52's onstage in New York

people at Max's. He told us we should bring a tape up so some friends from Atlanta were playing at CBGB's and we came up with them and brought a tape we'd made in a living room in Georgia. We played it for them and they said, yea, we'll put you on a showcase. Deerfrance, who was booking then, liked us and told us to come back, so we came back again, and gradually worked our way up.

H.P.: What kind of music had you been listening to in Georgia? Were you con-

nected to new wave?

Fred: No

Kate: There were a lot of dance parties where they played Motown, James Brown, Mombo music, Prez Prado, Nino Rota, a whole variety. Ramones. Some new wave filtered down there. People bought some albums out of curiosity — Talking Head's single, Blondie album. But Athens was mostly into jazz and top 40.

H.P.: What about the way you dress? Have you dressed like that for a long time? I know B-52 is a Southern slang term for a certain kind of bouffant hairdo, but it's not what you would call "au courant". How did the hair start?

Fred: We saw these wigs in the Diana

Kate: I wore wigs way before that

Fred: Yea, they wore wigs to parties and

Kate: The first time we played we wore these giant wig hats.

Fred:They were made out a sheep dog's

Kate: White things with matching pock-

etbooks that were just like the wig that had a chain on it. We got those and combed them into big bouffants and wore them for our first performance.

Fred: Matching purses. It was two dollars

for the set.

Kate: We had a go go dancer who wore the purse on his head. But we wore wigs also and dressed up to go to parties. People were afraid sometimes that we'd come to their parties.

Fred: Down there we always try to plan something — make it a big shebang. Friends will bring like bags full of rose petals and start throwing bags full on the

H.P.: Do you want to start doing that on tour, creating "environments"?

Fred: If people would do it, that would be great. I love confetti. One time we had these girls who danced to a Sandy Nelson drum song and I guess the focal point was their purses, which they swung around. All these rose petals got all over them and they were just dancing away - it was really exciting.

H.P.: Now you could hire people to do it. Fred: No, it has to be spontaneous. We like to have audience participation.

H.P.: Had you ever heard of people like the Ridiculous Theatre People, The Dolls?

Fred: Yes.

H.P.: Where'd you get the idea to dress up in costumes?

Fred: I wouldn't say they were costumes. I'd wear them to parties. Like I wear the clothes I wear to work.

H.P.: Well, what do you think your frame of reference ts?

Kate: Just ridiculous and the bizarre, something extreme, interesting, something beautiful.

(continued on page 60)



Pandemonium is not foreign to the group, onstage, or, as in the beginning, when they were crashing parties and disrupting dances in their hometown.



On Location With Deane Zimmerman



"We don't go on the road to make money, we go along to promote records and as long as we can break even, we'll put on as spectacular a show as possible.

After ELO's last tour, a dazzling spectacle complete with a five-ton spaceship, sophisticated lasers, and other grand effects, the question most frequently asked was What can they possibly do

Since they didn't tour in 1979 we'll have to wait at least until early 1980 to

But in the meantime, ELO released their 9th album, Discovery, (with the disco hit "Shine A Little Love"), and while it's not as spectacular as the spaceship, it's certainly more controversial.

In New York for press and radio interviews, a cheerful Bev Bevan relaxed in his luxurious Waldorf Towers suite and explained why he calls theirs "high class disco.

"There's so much awful disco, there really is," he said. "It's in tune and it's in time and you can dance to it but really it's nothing — so little thought got into it. The difference with ours is that we feel tt's well performed and a lot of thought did go into the arrangement of it. And the songs themselves hold up well.'

HP: When you recorded "Shine A Little Love," did you think of it as entering the disco derby?

Bev: No, because we don't go in the studio and make a single, we go in the studio and make an album which is what we did. There are probably two tracks you could call disco, there's one that's really down to earth rock & roll, and there are several ballads. We always do a variety of material - we never want to get stuck in one sort of groove. Variety is one of the things that's kept us alive and popular for so long, cause people never know quite what to expect and neither do we. We just go into the studio with an open mind.

HP: When are you going to tour?

Bev: I don't know. I wish I did cause obviously everyone's going to ask me. I suppose we'll start thinking about it at the end of this year which means that it'll probably be the beginning of next year

before we actually get around to it. Whenever we do tour we'll have to think of something new and put a lot of preparation into it to follow the spaceship routine cause everyone's really going to expect us to do something pretty sensational again. HP: Do you think anything can top the

last tour?

Bev: It would be so easy to say I think we've done the theatrical bit, let's go back to a more basic music show. That would be the easiest thing in the world for us to say but I think that for the most part people would like us to do something spectacular and since we refuse to do the same thing again, I'm hoping that someone's going to come up with another idea that's as good.

I think we're going to experiment with some sort of holograms - light refrac-

tions and things like that.

HP: With the state of the music business being what it is, are you concerned about the financial drawbacks of putting on such an extravagant production? Bev: We don't go on the road to make

money, we go along to promote records and as long as we can break even, we'll put on as spectacular show as possible. I suppose if the time comes where it would cost us an *awful* lot of money to put one on then we'd have to re-think things but it hasn't happened to us yet. The last tour was very spectacular and involved an awful lot of people — a 50-man road crew — but we managed to break even so as long as we can do that, we'll plow as much as we possibly can back into the show. HP: How do you get that perfect, 'studio'

sound onstage?
Bev: Well, one secret I suppose is that on our last world tour we actually talked Mac, our engineer from Musicland in Germany who engineered our last four albums, into coming on the road with us and he knows our music literally better than we do. He and Jeff produce the sound that we want in the studio so Mac knows exactly what we're looking for onstage too. I think he plays a big part, an unrecognized part, of course, cause no one really gives any credit to people like that, but Mac Is a very

important part of our sound. HP: Whether it's a spaceship and lasers, or a 42-piece orchestra and the choir of 30 male voices you used on Discovery, ELO relies heavily on the grandiose. Has that become an integral part of your

tdentity?
Bev: It is but only cause we're in the position to do it. We didn't start off like that, with the first three albums we just went into the studio, just the band, and we didn't have anything special going for us. We were on the road with very little equipment and two or three roadies, the same as most bands, but because of the success we've had we've managed to build it up.

HP: Which was more fun?

Bev: For out and out fun, yeah — it was more fun in the early days. The further back you get the more fun it actually was — probably the most fun I ever had was when I was in a group at school just purely



Bev and Jeff party after the show.

for the fun of it. And then after that, the first group I was in was with Denny Laine and for a couple of years we toured around England in a beat up old van playing wherever anybody would have us, making absolutely no money but having a whale of a time. The more successful you get it builds up to the position we're in now where everything has to be so perfect. Obviously there's a lot more pressure now than there was before. All we had to worry about once upon a time was getting to a gig and playing. Nowadays everything is planned down to the minutest detail and

you have to worry if the lasers are right, the lighting is right, the sound effects are on cue ... It has become much more of a business.

HP: Does that take away from the music? When you're onstage were you more concerned about the spaceship (which didn't open manually) getting stuck than with the songs?

Bev: Oh if that had ever happened it would have been riots. Every night we were a bit worried if the spaceship would go up but that was before we actually started playing. And then once it did go up — it did every night, it never didlet us down — and the crowd's reaction was always so tremendous, it really lifted the band. We could hear the crowd just roar, the crowd would go berserk and we hadn't even struck a note so that was really marvelous, it put us in a great frame of mind to play.

You do tend to look around and think well, the laser's off cue or I must have a word with the lighting director because he didn't get that cue in the right place and you're making mental notes as you're playing to talk to people afterwards. But I don't think it actually detracts from the playing because we stick to the same arrangements as on the record and we know the numbers we're doing onstage so well that we become a little bit mechanized and we don't have to think too deeply about what we're doing next.

HP: Do you think the criticism you've received about using tapes onstage is justified?

Bev: I think some people think it's like cheating in some way but it all depends on how you look at it. For example, there's no way we can get a choir sound, a good one, onstage. We use a meletron and it's reasonable, but meletron is only tapes



Their last tour was a dazzling event, complete with a five-ton spaceship, sophisticated lasers and other grand effects...



"Obviously there's a lot more pressure now than there was before. All we had to worry about once upon a time was getting to a gig and playing..."

anyway. We're just trying to get the best sound we can onstage and if that occasionally means having the help of tapes, then we'll use them. If the audience didn't like it then we'd stop doing it but people like us to sound as close to the record as possible and that's what we'll continue doing unless there's any objection from the people who really matter, the ones who pay to see us.

HP: Why did you call the album Discovery?

Bev: To be honest there's not really a good answer to that. We always have trouble with the album titles, we really do. It's always the last thing we ever think of. We got a short list of four or five titles and Discovery was one of them. It didn't seem to mean anything, it just looked nice written down and then we saw the artwork and of all the titles, Discovery fitted so perfectly that it was the obvious one to

HP: No hidden meanings, like disco-

very...

Bev: Very-disco? Richard Tandy, our keyboard player, thought of that: Actually there are so many different words you can get out of discovery.

HP: But nothing intentional?

Bev: No, there never is actually. People actually try and read a lot more into our stuff than there's really there. We just go to the studio and have fun.

HP: Does it take a long time to record? Bev: Yes, but we don't mess around in the studio, we really get down to work and we get it done as quickly as possible. It still takes a long time because there's always so much to do.

HP: What special techniques do you use? Bev: We just use a layering method where we literally start with bass and drums and maybe a rough keyboard which gets wiped off later anyway so we virtually start with drums and bass and just build up layer after layer until it's a finished product. We can really hear it grow bit by bit. One thing we do I don't think anyone else does is that we double-track all the drum parts. That means I have to go into the studio again and play exactly what I've played before sort of note for note, stroke for stroke which is very restrictive. I can't put anything down too fancy the first time because it would be impossible to get it exactly the same the second time so we keep it pretty simple. But it does give a great drum sound, it gives a very, very big drum sound in which to build everything else upon.

HP: Some reviewers have called you the best drummer in rock & roll. Do you agree?



"We always do a variety of material — we never want to get stuck in one sort of groove."

(continued on page 61)

ROWDY AND READY TO ROCK

Charlie Daniels Talks About His Music



"People seem to have a special feeling for the band. We seem to represent something to folks, a kind of freedom maybe..."

When Charlie Daniels and his band are onstage it doesn't matter whether it's the Omni in Atlanta or New York's Nassau Coliseum. There's always a lot of whooping and hollering going on.

"Our fans almost everywhere are real rowdy," laughs Charlie Daniels. "They like to have a good time.

"People seem to have a special feeling for the band," he adds. "We seem to represent something to folks, a kind of freedom maybe. I'm a big believer in people doing what they want, dressing how they want and I think that shows in our music. And, again, we have

That fun is paying off in more ways than one. Not only is the CDB rapidly becoming one of the hottest touring bands in the country, they're also having big success with their latest album (Million

Mile Reflections), which is selling like hotcakes.

What is it about this 43year-old, Tennessean and his 6 man band that's taking the country by storm?

First there's the music: high-spirited, country-flavored, good time rock & roll, music that Daniels refuses to categorize. "It's just CDB music," he says. "There's not an existing group of words I feel is a good title for what we do. We may mix three or four styles in one song."

Then there's the image. At 6'4", in his jeans and trademark hat (Daniels owns 7 or 8, "too many," his wife adds humorously), Daniels is quite an impressive figure. Polite, articulate, soft-spoken with an easy-going nature, Daniels is dedicated to having a good time doing what he's always wanted to do.

The son of a lumberman

(who once told him to do something he enjoyed because like most people, he'd end up working more than not), Charlie Daniels grew up in small North Carolina towns listening to country music, Elvis Presley, and early rockers like Fats Domino, Bill Haley and the Comets and Little Richard. He began playing guitar when he was 15 ("I just wanted to play real bad," he says), and five years later was playing small town bars in North Carolina.

During the next few years Daniels was on the road traveling throughout the South and Midwest and making trips into Nashville where he developed a reputation as a top-notch session musician. His first break came when he was asked to play on Bob Dylan's Nashville Skyltne lp. "The regular guitar player couldn't make it for one of the sessions, so I sat in," says

Daniels. "I guess I must have done what Dylan wanted, because he kept me around."

Other albums followed and while Daniels found himself in the enviable position of being Nashville's star session picker, he decided it was time to go out on his own.

In 1971, Daniels formed the CDB with Tom Crain on guitar & vocals, Joe "Taz" DiGregorio on keyboards & vocals, Charlie Hayward on bass, Jim

percussion.

When they started out, one of Daniels' goals was to reach a diverse audience and he certainly has succeeded. "I wanted some people from all categories I guess you could say, and that's the way it worked out," says Daniels today. "If we're playing a regular concert, the audience is young, but if we're playing some place like Six Flags, which is a

Marshall and Fred Edwards on



family-type place, we get quite a few older people coming out too."

With nationally televised appearances on President Carter's Inaugural Ball in 1977 and the annual Volunteer Jam homecoming concerts Daniels has hosted in Nashville for the past five years, the CDB's exposure and following has grown to the point where their latest album went platinum in just 4½ months and is, as of this writing, selling between 100,000 and 200,000 copies each week.

"Our approach to making an album is to write and perform the very best songs we have available at the time," says Charlie. One of the tunes on Million Mile Reflections that's receiving a lot of attention (in addition to the bulleted, gold single "The Devil Went Down To Georgia") is "Reflections" — the song Daniels dedicated to the memory of Lynyrd Skynyrd's Ronnie Van Zant.

"That's a very special song to me," says Daniels. "I like all the

songs on the album but that one has a very emotional feeling for me cause I do remember the night in St. Louis and the different times we met these people. It's a personal sort of thing to me."

The CDB has never used the special effects that so many groups rely on, but when they perform "Reflections," they break with tradition and project pictures of Janis Joplin, Elvis Presley and Ronnie Van Zant against a backdrop. "The use of the pictures kind of emphasizes what we're saying," says Daniels. "It was my idea to do it - most of the production is my idea, not necessarily the way it's carried out but the original idea. It has to be something that goes along with the music. I don't want anything to detract from what we're playing, I don't want to be a circus, I just want to be a band with some nice visual effects and nice lights and that sort of thing. Everything we do has to be something that goes along with our music. We don't use smoke bombs or flash pots or anything like that. That to me would be distracting.

Daniels has been called everything from a "hillbilly' to the 'grandfather for a generation of cowboy hatted, rebel yelling kids,' and while he admits to the former, the latter makes him laugh.

"I'm just a man, just like everybody else, no better, no worse," he says. "I wouldn't advise anybody to do like I do, my life would bore the hell out of a lot of people. I'm a pretty easygoing sort of fellow and I like to get out here on my farm and ride my horses and chase my cows.

"To be perfectly honest with you, I don't really give a damn cause I am what I am, onstage, offstage, any time at all—I'm the same person and I can't help what people think about me. I can't control their thoughts so they just have to think whatever they want. If they want to think that I am, yeah I am a hillbilly, I'm a country boy, I'm anything you want to call me, I'm street

"I don't hit it off too good with the intellectual community because my interests lie in different directions from theirs. I don't care nothin' about Dr. Einsteins thesis on relativity or anything like that, my mind doesn't operate that way. I'll talk to you about the best way to saddle a horse or something like that. I'm not dumb, I could get into those sort of things but I just don't care to. I'm not up on Khalil Gibran and I can't quote Dr. Timothy Leary ... I mean, I could care less about all that bullshit. But just ordinary plain old people I get along with real good."



"Yeah, I am a hillbilly, I'm a country boy, I'm anything you want to call me, I'm street people..."

DNGINDE

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50/Better Love Next Time 50/Boom, Boom, Out Go The Lights

48/Damned If I Do 54/Dirty White Boy 54/Don't Bring Me Down 52/Don't Stop 'Til You Get Enough

43/Gotta Serve Somebody

48/Hey Hey, My My (Into The Black) 56/Highway To Hell

56/I Want You Tonight 47/In The Stone

52/Midnight Wind 52/More Than One Way To Love A

45/One Fine Day

42/Please Don't Go

50/Reason To Be

50/Ships 48/Sleazy 46/Starry Eyes

44/Take The Long Way Home 46/This Is It 42/Tusk

56/We Don't Talk Anymore

GO

(As recorded by K.C. And The Sunshine Band)

> H. W. CASEY R. FINCH

. sow That an gorne mass your love The minute you walk out that door.

> So please don't go Don't go Don't go away Please don't go Don't go ye'r t may

> > a jou mave

At least in my life time I've had one dream come true I was blessed to be loved By someone as wonderful as you.

So please don't go

nm finn

I'm ange n' you to stay

Hey, hey, hey.

Babe I love you so I want you to know That I'm gonna miss your love The minute you walk out that door.

So please don't go Don't go Don't go away Hey, hey, hey I need your love I'm down on my knees Beggin' please, please, please Don't go Don't you hear me baby Don't leave me now Oh no no no Please don't go I want you to know That I, I, I love you so.

Please don't leave me baby Please don't go.

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TUSK

(As recorded by Fleetwood Mac)

LINDSEY BUCKINGHAM

Why don't you ask him If he's gonna stay Why don't you ask him If he's gone away hey.

Why don't you tell me What's goin' on Why don't you tell me Who's on the phone oh.

Why don't you ask him What's gone wrong Why don't you ask him The latest on his throne oh Oh oh oh.

Don't say that you love me Just tell me that you want me Tusk Just say that you want me Don't tell me that you Tusk Tusk.

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GOTTA SERVE SOMEBODY

(As recorded by Bob Dylan)

BOB DYLAN

You may be an ambassador to England or France
You may like to gamble, you might like to dance
You may be the heavyweight champion of the world
You may be a socialite with a long string of pearls.

But you're gonna have to serve somebody
Yes Indeed
You're gonna have to serve somebody
Well it may be the devil or it may be the Lord
But you're gonna have to serve somebody.

You might be a rock 'n' roll addict prancing on the stage
You might have drugs at your command, women in a cage
You may be a business man or some high degree thief
They may call you doctor or they may call you chief.

But you're gonna have to serve somebody
Yes Indeed
You're gonna have to serve somebody
Well it may be the devil or it may be the Lord
But you're gonna have to serve somebody.

You may be a state trooper, you might be a young Turk
You might be the head of some big
TV network
You may be rich or poor, you may be blind or lame
You may be living in another country under another name.

But you're gonna have to serve somebody Yes indeed You're gonna have to serve somebody

Well it may be the devil or it may be the Lord

But you're gonna have to serve somebody.

You may be a construction worker working on a home
You may be living in a mansion or you might live in a dome
You might own guns and you might even own tanks
You might be somebody's landlord,

you might even own banks.

But you're gonna have to serve somebody
Yes indeed
You're gonna have to serve somebody
Well it may be the devil or it may be the Lord

But you're gonna have to serve

somebody.

You may be a preacher with your spiritual pride
You may be a city councilman taking bribes on the side
You may be workin' in a barbershop, you may know how to cut hair
You may be somebody's mistress, may be somebody's heir.

But you're gonna have to serve somebody
Yes Indeed
You're gonna have to serve somebody
Well it may be the devil or it may be the Lord
But you're gonna have to serve

somebody.

Might like to wear cotton, might like to wear silk
Might like to drink whiskey, might like to drink milk
You might like to eat caviar, you might like to eat bread
You may be sleeping on the floor, sleeping in a king-sized bed.

But you're gonna have to serve somebody
Yes indeed
You're gonna have to serve somebody
Well it may be the devil or it may be

the Lord

But you're gonna have to serve somebody.

You may call me Terry, you may call me Timmy

You may call me Bobby, you may call me Zimmy

You may call me R.J., you may call me Ray

You may call me anything but no matter what you say.

But you're gonna have to serve somebody
Yes indeed

You're gonna have to serve somebody

Weil it may be the devil or it may be the Lord

But you're gonna have to serve somebody.

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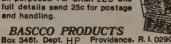
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TAKE THE LONG WAY HOME

(As recorded by Supertramp)

ROGER HODGSON RICK DAVIES

So you think you're a Romeo Playing a part in a picture show Well take the long way home Take the long way home 'Cause you're the joke of the neighborhood Why should you care if you're feeling good

Well take the long way home Take the long way home.

But there are times that you feel you're part of the scenery All the greenery is comin' down boy And then your wife seems to think you're part of the furniture Oh it's peculiar, she used to be so nice.

When lonely days turn to lonely nights

You take a trip to the city lights And take the long way home Take the long way home You never see what you want to see Forever playing to the gallery You take the long way home

And when you're up on the stage it's so unbelievable

Take the long way home.

Unforgettable how they adore you But then your wife seems to think you're losing your sanity Oh it's calamity, oh is there no way out oh.

Well does it feel that your life's become a catastrophe Oh it has to be for you to grow boy

When you look through the years and see what you could have been Oh what you might have been if you had had more time.

So when the day comes to settle down

Well who's to blame if you're not around

You took the long way home You took the long way home.

Ah ah ah ah ah Long way home, long way home, long way home Long way home, long way home, long way home.

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DREAM POLICE

(As recorded by Cheap Trick)

RICK NIELSEN

The dream police They live inside of my head The dream police They come to me in my bed The dream police They're coming to arrest me oh no.

You know that talk is cheap And those rumours ain't nice And when I fall asleep I don't think I'll survive the night, the night.

'Cause they're waiting for me They're looking for me Ev'ry single night They're drivin' me insane Those men inside my brain.

The dream police They live inside of my head The dream police

They come to me in my bed The dream police They're coming to arrest me oh no.

Well I don't tell lies 'cause they're list'ning to me And when I fall asleep bet they're spying on me tonight, tonight.

'Cause they're waiting for me They're looking for me Ev'ry single night They're drivin' me insane Those men inside my brain.

I try to sleep they're wide awake they won't let me alone They don't get paid or take vacations or let me alone They spy on me I try to hide they won't let me alone They persecute me they're the judge and lury all in one.

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DREAMING

(As recorded by Blondle)

DEBORAH HARRY CHRIS STEIN

When I met you in the restaurant You could tell I was no debutante You asked me what's my pleasure a movie or a measure I'll have a cup of tea And tell you of my dreaming Dreaming is free Dreaming, dreaming is free.

I don't want to live on charity Pleasure's real or is it fantasy Reel to reel is living rarity People stop and stare at me We just walk on by

We just keep on dreaming.

Feet, feet walkin' a two mile Meet, meet, meet me at the turnstile I never met him I'll never forget him Dream, dream even for a little while Dream, dream filling up an idle hour Fade away, radiate.

I sit by and watch the river flow i sit by and watch the traffic go imagine something of your very own Something you can have and hold I'd build a road in gold just to have some dreaming Dreaming, dreaming is free.

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BABE

(As recorded by Styx)

DENNIS DEYOUNG

Babe I'm leaving I must be on my way The time is drawing near My train is going i see it in your eyes The love, the need, your tears But I'll be lonely without you And I'll need your love to see me through So please believe me My heart is in your hands And I'll be missing you.

'Cause you know it's you, babe Whenever I get weary and I've had enough Feel like giving up You know it's you, babe

Giving me the courage and the strength I need Please believe that it's true Babe, I love you.

Babe I'm leaving I'll say it once again And somehow try to smile I know the feeling we're trying to forget If only for awhile 'Cause I'll be lonely without you And I'll need your love to see me through But please believe me

> Babe, I love you Babe, I love you Ooo babe.

My heart is in your hands

'Cause I'll be missing you.

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ONE FINE DAY

(As recorded by Rita Coolidge)

GERRY GOFFIN CAROLE KING

One fine day You'll look at me And you will know our love was meant to be One fine day You're gonna want me for your girl.

The arms I long for will open wide And you'll be proud to have me by your side One fine day

You're gonna want me for your girl.

Though I know you're the kind of boy Who only wants to run around I'll keep waiting and some day darling

You'll come to me when you want to settle down

Oh one fine day We'll meet once more And then you'll want the love you threw away before

One fine day You're gonna want me for your girl.

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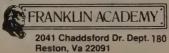
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THIS IS IT

(As recorded by Kenny Loggins)

KENNY LOGGINS MICHAEL McDONALD

There been times in my life I've spent wonderin' why Still somehow I believe we'd always survive

Now I'm not so sure You're waiting to hear One good reason to try Lord what more can I say What's left to provide.

You think that maybe it's over Only if you want it to be Are you gonna wait for a sign, your miracle

Stand up and fight This is it Make no mistake of where you are

This is it Your back's to the corner This is it

Don't be a fool any more This is it

The waiting is over No room to run No way to hide

No time for wonderin' why Here the moment is now about to decide

Let him believe or leave him behind

But keep me near in your heart And know whatever you do I'm here by your side.

You've said that maybe it's over

Not if you don't want it to be For once in your life Here's your miracle Stand up and fight Make no mistake of where you are You're goin' no further Until it's over and done No one can tell you for you know Who makes the choice of how it goes

It's not up to me this time you know Comes a day in ev'ry life This is it

Make no mistake where you are This is it

You're goin' no further This is it

No one can tell what the future knows

This is it Until it's over and done One way or another You make the choice of how it goes.

> Your back's to the corner This is it The waiting is over You're goin' no further One way or another.

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STARRY EYES

(As recorded by The Records)

WILL BIRCH JOHN WICKS

While you were lost in France We were stranded in the British Isles Left to fall apart amongst the passports and the files We never asked for miracles But they were our concern Did you really think we'd sit it out Wait for your return?

I don't wanna argue I ain't gonna budge Won't you take this number down Before you call up the judge I ain't gonna argue There's nothing to say Get me outta your starry eyes And be on your way.

While you were on the beach Were you dreaming all about your share

Planning to invest it all to cover wear and tear We've paid for all the phone calls The money's on the shelf Don't you know that while you're gone away I've gotta help myself? (Repeat chorus)

While you were in the pool We were meeting with the boys upstairs Talking to the money men And carrying out repairs We had no time for cocktails Or working up a tan The boys have all been spoken to The writ has hit the fan.

I don't wanna arque I ain't gonna fight Does it really matter any more Who was wrong or right? I ain't gonna argue There's nothing to say Get me outta your starry eyes And be on your way.

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IN THE STONE

(As recorded by Earth, Wind & Fire)

MAURICE WHITE DAVID FOSTER **ALLEE WILLIS**

I found that love, provides The key - unlocks, the heart and Of you and me Love will learn to sing your song Love is written, in the stone.

Every man I meet is walking time Free to wander, past his conscious mind

Love will come and take you home Love is written in the stone.

Do you believe, my friend, in What you claim, people of the world All doubt the same bringing questions Of their own truth is written In the stone.

in the stone you'll find the meaning Why you're not standing tall in the stone

The light is shining, forever touching all.

Never, never my darling, never you'll Be alone — forever, ever my darling True love is written in the stone.

Life experience a passing day Time will witness, what the ole Folks say — getting stronger every

Strength is written in the stone Deep inside, our hearts for us To keep — lies a spark of light that **Never sleeps**

The greatest love you've ever known.

> Yea is written In the stone.

in the stone, you'll find the meaning Why you're not standing tall in the stone

The light is shining, forever touching all.

Never, never my darling, never you'll Be alone forever, ever my darling True love is written in the stone.

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DAMNED IF I DO

(As recorded by Alan Parsons
Project)

ERIC WOOLFSON ALAN PARSONS

I ain't got a heart of gold
I'm hurtin' more now than I've ever
known

If you mean the things you said I'm gonna wind up out-ta my head.

Can't sleep alone at night
I just can't seem to get it right
Damned if I do
I'm damned if I don't
But I love you.

I don't wanna tie you down
Don't need a reason to have you
around

But each time you walk away Don't be surprised if I ask you to stay. Can't sleep alone at night
I just can't seem to get it right
Damned if I do
And I'm damned if I don't
But I love you
I said, "I'm damned if I do
And I'm damned if I don't
'Cause I love you."

I ain't got a heart of stone
You haven't left me a night on my own
But you got such a hold on me
I don't think I could ever be free.

Can't seem to see the light
I've done ev'rything but I can't get it
right
Damned if I do
Damned if I don't
But I love you.

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SLEAZY

(As recorded by Village People)

J. MORALI H. BELOLO P. HURTT B. WHITEHEAD

Sleazy, I like it sleazy
I like it sleazy
I like it sleazy
Sleazy, I like it sleazy
I like it sleazy
I like it sleazy
I like it sleazy.

I like to feel it low down
I'm the baddest chunk around
And I'm sleazy
My body's moving like a snake
'Cause I'm a stud out on the make
I know I'm more than you can take
'Cause I'm sleazy.

Music turns my head around

(Repeat chorus)

I'm your ev'ry fantasy
I am what you want to be
Get down on your knees with me
And get sleazy
Sleaze grabs me down deep inside
It brings out feelings I can't hide
I'll take you for a nasty ride
Yes I'm sleazy.
(Repeat chorus)

I've got the tools to make you shout
'Cause sleaze is what I'm all about
I like to let it all hang out
'Cause I'm sleazy
Watch me while I do my thing
I like my music loud and mean
I'll rock until I bust my jeans
Now that's sleazy.
(Repeat chorus)

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HEY HEY, MY MY (Into The Black)

(As recorded by Nell Young)

NEIL YOUNG

Hey hey, my my
Rock and roll will never die
There's more to the picture than
meets the eye
Hey hey, my my.

Out of the blue and into the black You pay for this but they give you that
Once you're gone you can't come
back
When you're out of the blue and into

The king is gone but he's not forgotten
is this the story of Johnny Rotten
It's better to burn out
'Cause rust never sleeps
The king is gone but he's not forgotten.

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MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK-**50 POUNDS IN A MONT**

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! - says Rex Adams

How would you like to shed up to TWO POUNDS OR MORE A DAY? Impossible? Perhaps. But with the startling discovery of REVERSE CALORIES—the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods REVERSE CALORIES actually take weight from the body!

These foods destroy fat, he found, and neutralize the effects of fattening foods—to help people shed up to 2 pounds or more daily. REVERSE CALORIES, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to WOP OUNDS OR MORE A DAY with the amazing discovery of REVERSE CALORIES in speed reducing foods—foods that permit you to EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat THREE POUNDS of food a day—the weight (tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a MINUS value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation!
When this doctor put a 240 pound woman on a starvation diet
(no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly TWO POUNDS A DAY!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with REVERSE CALORIES destroy fat and neutralize the effect of fattening foods! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've euten!!!

cream, cookies, even beer, you can lose more than you've eatent!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it, He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches FAST, FAST, FAST. The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

Imagine the startling discovery of REVERSE CALORIES! The more you eat the more you lose...

REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!



had obligingly disappeared! These foods prevent water-weight gain, too! Jowls that wibble and wobble, hips that billow and surge, abdomens that undulate soon become firm-watch and see-said this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. It's no-cook cooking all the way, in most cases—no muss, no fuss or bother! You can eat out-with over 100 foods to choose from—and take the menu in stride!

eat out—with over 100 foods to choose from—and take the menu in stride!

• SOMETHING TO LOOK FORWARD TO EACH DAY!

-For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your longer. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• VOU CAN SEE IT HAPPENING—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds immediately and then shed weight at the rate of 1½ to 2 pounds or more daily!

• YOU STAY SLIM PERMANENTLY!—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as ONE DAY—with amazing Speed Reducing Foods!

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mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing OVER A POUND A DAY-EVERY DAY-day after day, while stuffing yourself with amazing Speed Reducing Foods!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he totalled up the score, average weight loss, was OVER A POUND A DAY! The notion that it isn't safe to lose over a pound a day was BLASTED, said this doctor, and the Speed Reducing Diet PROVED itself, in case after case!

Janet B. weighed 140 bs. instead of her ideal weight of Speed Reducing Diet PROVED itself, in case after case!

Janet B, weighed 140 lbs., instead of her ideal weight of
120. She wanted to slim down for her class reunion. With
these Speed Reducing Foods, she lost 20 pounds in a week!

D.R. was grossly fat at 205 lbs., instead of his ideal weight of
135. He could never reduce and stay reduced—until he
heard how Speed Reducing Foods guaranteed speedy weight
loss, while eating frequently! He tried it and lost 15 pounds
the first week, 11 pounds the second week-70 pounds in 2
months, permanently! Afterward he could continue eating
most of his favorite fattening foods without gaining!

Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. Wth Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

"I had to reclassify foods," said this doctor. Some foods were definitely MINUS foods and CAUSED AN ACTUAL WEIGHT LOSS! Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight! The calories in speed reducing foods act like REVERSE CALORIES! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss! You Can Lose 5-6 lbs. Immediately!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a MINUS value calorically—they take away rather than add fat! The first hint that some foods really DO take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight lose!

weight ioss:

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb, a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

Existing Beliefs Shattered!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im

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BOOM, BOOM, OUT GO THE LIGHTS

(As recorded by Pat Travers)

STAN LEWIS

No kiddin' I'm ready to fight
I've been lookin' for my baby all
night.

If I get her in my sight
Boom, boom out go the lights.
No kiddin' I'm ready to go
If I find her boy don't you know.

H I get her in my sight
Boom, boom out go the lights.
Well I thought I was treatin' my baby
fair
But I just found out she don't want

me here

If I get her in my sight

Boom, boom out go the lights.

Well I never felt this bad before
Well I just found out she don't want
me no more
If I get her in my sight

If I get her in my sight Boom, boom out go the lights.

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REASON TO BE

(As recorded by Kansas)

KERRY LIVGREN

So long
Someone is waiting
I got places to go
I got things to see
No more procrastinating
For this is the moment that was
meant for me
And I'm moving like a wave on the

And I'm moving like a wave on the ocean

Drifting to the opposite side Trav'lin' with no destination Just riding the tide.

People they say that I'm foolish
They say that I'm living in a fantasy
Well I say ev'rything's easy
It's better than living in futility
So I'm standing here in back of the
curtain

Waiting for the start of the show Acting like an actor is easy If you can let go Aah, aah, aah, aah.

Some day something will find you A magical feeling you could not forsee

A feeling so devastating
From that moment on your life's a
comedy

And suddenly you're light as a feather

You're falling like a leaf from a tree The things you thought you needed are fading

Your reason to be Your reason to be Your reason to be.

Reason, reason to be Reason, reason to be.

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SHIPS

(As recorded by Barry Manilow)

IAN HUNTER

We walked to the sea just my father and me
And the dogs played around on the

And the dogs played around on the sand

Winter cold cut the air hanging still
Ev'rywhere dressed in gray
Did he say hold my hand
I said love's easier when it's far away
We sat and watched a distant light.

We're two ships that pass in the night

We both smile and we say it's all right

We're still here it's just that we're out of sight

Like those ships that pass in the night.

There's a boat on the line where the sea meets the sky

There's another that rides far behind And it seems you and I are like strangers

A wide ways apart as we drift on through time

He said it's harder now we're far away

We only read you when you write.

We're two ships that pass in the night

And we smile when we say it's all

We're still here it's just that we're out of sight
Like those ships that pass in the

night
We're just two ships that pass in the

night
We're just two ships that pass in the night.

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BETTER LOVE NEXT

(As recorded by Dr. Hook)

STEVE PIPPIN JOHNNY SLATE LARRY KEITH

I'm your friend you can talk to me
I read your face, it says misery
'Cause the one that you loved has
left you dry

But don't start bellevin' that you're gonna die

Just pick your heart up off the floor And try, try again.

You'll have better love next time baby

Don't give up 'cause I know you're gonna find

Better love next time baby Someone will be waitin' down the

With better love, better love, better love

Better love next time.

Sometimes it's better to let it all go i've been there so i think i should know

So have a good cry
Wash it out of your heart
If you keep it inside
It's gonna tear you apart
I know some you're gonna lose
But you're bound to win
If you just, if you just keep hangin'
in.

You'll have better love next time baby

Don't give up 'cause I know you're gonna find

Better love next time baby Someone will be waitin' down the

With better love, better love, better love

Better love next time
There's a next time, next time.

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AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and Instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim...

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you...

• "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"

• "How a man used this method for a pocketful of money!"

• "How a woman used it to fill an empty process."

"How a man used this method for a pocketful of money!"
"How a woman used it to fill an empty purse!"
"How a farmer received a pot full of gold!"
"How a monther user Teleported a gold jewel box to her, seemingly out of thin air!"
"How a woman used this method to regain her lost youth!"
"How a man, growing bald, claims he renewed the growth of his hair with this secret!"
"How a woman used it to bring her mate to her, w'thout asking!"
"How a monther woman summoned a man to her out of thin air!"
"How a man heard the unspoken thoughts of others, with this secret!"
"How a woman saw behind walls and over great distances, with it!"
"How a man broadcast silent commands that others had to obey!"
Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!
"How Telecult Power Brings Any Desire

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses

ing for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands. ...

"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the plano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Trans-

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR - SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there - standing before him, as real as life - was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting— stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument – your mental equipment – requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire – called a Photo-Form – then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

secret knowledge!"

Suppose you had dialed Photo-Form \$2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning ... a surprise gift of a pearl necklace, and matching silver bracelets ... a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love ... draw favors, gifts, new friends ... or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others ... men and women in all walks of life ... worked every time ... and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball... and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few...

e REGAINS HAIR GROWTH! You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• ROLLS DICE 50 TIMES WITHOUT MISSING ONCE! As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!

• DISOLVES ALL EVIL! You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

--- MAIL NO RISK COUPON TODAY! ---ISLAND PARK BOOK CO., Dept. T 153 55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of TELECULT POWER by Reese P. Dubin! I understand the book is mine for only\$10.98 complete. I may examine it a full 30 days at your risk or money back.

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DON'T STOP'TIL YOU **GET ENOUGH**

(As recorded by Michael Jackson)

MICHAEL JACKSON

Lovely is the feeling now Fever temperature's risin' now Power is the force the vow That makes it happen you don't know how

So get closer to my body now And just love me 'til you don't know how.

Keep on with the force don't stop Don't stop 'til you get enough Keep on with the force don't stop Don't stop 'til you get enough Keep on with the force don't stop Don't stop 'til you get enough Keep on with the force don't stop Don't stop 'til you get enough.

Touch me and I feel on fire Ain't nothin' like a love desire

I'm melting like hot candie wax Sensation lovely where we're at So let love take us through the hours I won't be complaining This is love power. (Repeat chorus)

Heartbreak enemy despise Eternal love shines in my eyes So let love take us through the hours I won't be complaining This is love power.

Keep on with the force don't stop Don't stop 'til you get enough Keep on with the force don't stop Don't stop 'til you get enough keep on

Don't stop 'til you get enough Lovely is the feeling now I won't be complaining This is love power.

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MORE THAN ONE WAY TO LOVE A

WOMAN (As recorded by Raydlo)

RAY PARKER, JR.

Let me give you a little advice Don't love your woman the same way twice You should know oh There's more than one way to love a woman There's more than one way to love a

woman.

I'll try anything, almost anything To keep this love alive I'll try anything Any new and different thing To keep our love alive There's more than one way to love a woman.

I'll change my old-fashioned ways To keep my lady I lust don't want to lose her There's more than one way to love a woman I'm just holding back, holding back Trying to find a way to love a woman There's more than one way to love a

woman.

(When it) Comes to loving you I'll try something new 'Cause I oh there's more than one way to love a girl Try something different Open up your mind

Keep it exciting like the very first time you loved her Oh there's more than one way to

love a woman There's more than one way to love a woman.

I'll try anything, almost anything To keep this love alive I'll try anything Any new and different thing To keep our love alive There's more than one way to love a woman.

I'll change my old-fashioned ways To keep my lady I just want to love you baby There's more than one way to love a woman

I'm just holding back, holding back Trying to find a way to love a woman There's more than one way to love a woman.

(When it) Comes to loving you I'll try something new Cause I oh There's more than one way to love a girl

Woman works from sun to sun But a man's work is really never done

(Until) Until he learns all of the ways to love his woman. (Repeat chorus)

There's twelve positions on the zodiac sign I'll try them all baby Just to keep you mine I know for sure There's more than one way to love a woman. (Repeat chorus)

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MIDNIGHT WIND

(As recorded by John Stewart)

JOHN STEWART

Come on down Miranda Your window's open wide Take a chance on a midnight dance I can see it in your eyes.

Come on down Miranda No need to fix your hair Shake the town with the windows down

And fly in the midnight air Fly in the midnight air.

There are dreams that fly in the midnight wind And souls that cry in the midnight wind And lovers who cry in the midnight wind

You and I in the midnight wind.

Come on down Miranda You know your time has come Your beauty queens come on so clean

But you're missing all the fun Yeah you're missing all the fun.

There are dreams that fly in the midnight wind Souls that cry in the midnight wind And lovers who cry in the midnight

wind

You and I in the midnight wind Midnight wind Midnight wind Midnight wind.

There are dreams that fly in the midnight wind Souls that cry in the midnight wind Lovers who cry in the midnight wind, You and I in the midnight wind Midnight wind Midnight wind Midnight wind.

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HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches...protecting yourself against sickness...securing a new car, beautiful home, your own business...winning happiness and love...reading the thoughts of others ... and much more! For example:

These words could bring you a vast fortune . . more riches than you ever dreamed of:

"D..... W... N. T..... I. M. L...."

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COS-MOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y- k- I l- y-." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education.
Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?
A: As soon as possible. Mail the No-Risk
Coupon. We'll send you your book so you
can start using Mystic Chants right away!

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness. Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "In-p---- u------1--."

"In-p-u-1-."
Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a 0-- w-- c -- p-- a-- c -- s-- a- p---" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

plete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i---- m- m- m- a--- b--- C--- w- t--- p---- p--- o I r--- g--- h----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant.
The first roll came up 11. He tried again, and
they came up 11 again. The third roll was also
successful, and as the man had let his dollar remain on the 11, his small investment brought him
a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

- MAIL	NO	RISK	COUPON	TODAY! -
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DIRTY WHITE BOY

(As recorded by Foreigner)

MICK JONES LOU GRAMM

Hey baby if you're feelin' down I know what's good for you all day Are you worried what your friends **see**

Will it ruin your reputation lovin' me.

'Cause I'm a dirty white boy A dirty white boy A dirty white boy.

Don't drive no big black car Don't like no Hollywood movie star You want me to be true to you Don't give a damn what I do to you.

> I'm just a dirty white boy Dirty white boy Dirty white boy Dirty white boy.

Well I'm a dirty white boy Dirty white boy

Dirty white boy Dirty white boy.

I been in trouble since I don't know when

I'm in trouble now and I know somehow I'll find trouble again I'm a loner, but I'm never alone Every night I get one step closer to the danger zone.

'Cause I'm a dirty white boy Dirty white boy I'm a dirty white boy Dirty white boy.

> C'mon, c'mon boy White boy I'm a dirty white boy Dirty white boy.

Well I'm a dirty white boy I'm a dirty white boy Dirty white boy.

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DON'T BRING ME DOWN

(As recorded by Electric Light Orchestra)

JEFF LYNNE

You got me runnin', goin' out of my mind You got me thinkin' that I'm wastin' my time Don't bring me down No no no no oo I'll tell you once more Before I get off the floor Don't bring me down.

You wanna stay out with your fancy friends I'm tellin' you it's got to be the end

Don't bring me down No no no no oo. I'll tell you once more Before I get off the floor Don't bring me down.

> Gr-oos Don't bring me down Gr-oos Don't bring me down Gr-oos Don't bring me down.

What happened to the girl I used to know You let your mind out somewhere down the road Don't bring me down No no no no oo I'll tell you once more

Before I get off the floor

Don't bring me down.

You're always talkin' 'bout your crazy nights One of these days you're gonna get it right

Don't bring me down No no no no oo I'll tell you once more Before I get off the floor Don't bring me down.

Gr-oos Don't bring me down Gr-oos Don't bring me down Gr-oos Don't bring me down.

You're lookin' good Just like a snake in the grass One of these days you're gonna break your glass Don't bring me down No no no no oo I'll tell you once more Before I get off the floor Don't bring me down.

You got me shakin' Got me runnin' away You get me crawlin' up to you every day

Don't bring me down No no no no oo I'll tell you once more Before I get off the floor Don't bring me down.

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How to make others secretly DO YOUR BIDDING with the astonishing power of

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER-TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to believe

mand."
You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience ... time after time. For example ... A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—
Mrs. Thelma J. reports, "I needed money badly."
Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1-Fill out the No-Risk Coupon and

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME ... for money, love, healing, protection, and much more! Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies ... a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S, wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
 How to get something for nothing
 Why this method must work for you
 Your "instant" fortune maker
 You can get rich quickly and easily
 "Instant" money can be yours
 A magic spell that works living miracles
 How this secret can bring you anything
 you desire
 Help from the invisible world
 How to "Tune In" on the secret thoughts
 of others
 The greatest love spell of all
 Formula for a happy marriage
 How to dissolve all kinds of evil
 How to win the future of your choice

RESEARCH INDUSTRIES, LTD.



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she vas doing, excused herself and hurried to visu him. Arriveling in received. explaining that "connecting" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Autonatic Mind-Command"—one I'm sure you'll gree proves that here is a power which staggers

the imagination!

the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief ... And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE-AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,



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Gentlemen: Please rush me a copy of THE MIRACLE OF PSYCHO-COM-MAND POWER by Scott Reed! I under-stand the book is mine for only \$0.96. I may examine it a full 30 days at your 11sk

or money back.

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I WANT YOU TONIGHT

(As recorded by Pablo Cruise)

CORY LERIOS DAVID JENKINS ALLEE WILLIS

Yesterday I swore I was gonna quit you But today I'm back for more Oo I can't resist you Starving just to feed the feel Lust begs to make a deal Will power disappears You become the music in my ears.

> I want you tonight I feel like getting crazy Oh I know it's not right But who is gonna save me?

Now and then I stop and wonder what I'm doin' Sometimes when I talk I don't know who I'm foolin' There's a demon living deep inside it's really eatin' me alive Temptation's doing it to me It's got me in the mood I can't get free.

I want you tonight And I'm thinking maybe Oh I know it ain't right But who is gonna save me Is there no way of fighting this feeling inside Where ecstasy lives but sanity dies We all need more from each other.

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WE DON'T TALK ANYMORE

(As recorded by Cliff Richard)

ALAN TARNEY

Used to think that life was sweet Used to think we were so complete I can't believe you'd throw it away.

Used to feel we had it made Used to feel we could sail away Can you imagine how I feel today.

Well it seems a long time ago You were the lonely one Now it comes to letting go You are the only one Do you know what you've done.

It's so funny How we don't talk anymore It's so funny Why we don't talk anymore But I ain't losing sleep And I ain't counting sheep It's so funny How we don't talk anymore.

Well it really doesn't matter to me I guess your leaving was meant to be It's down to you now You want to be free.

Well I hope you know which way to go

You're on your own again Don't come crying to me when you're the lonely one Remember what you've done.

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HIGHWAY TO HELL

(As recorded by AC/DC)

YOUNG YOUNG SCOTT

Livin' easy Lovin' free Season ticket on a one-way ride Askin' nothin' Leave me be Takin' everythin' in my stride Don't need reason Don't need rhyme Ain't nothin' i'd rather do Goin' down Party time My friends are gonna be there too.

> I'm on the highway to hell Highway to hell Highway to hell I'm on the highway to hell.

No stop signs Speed limit Nobody's gonna slow me down Like a wheel Gonna spin it Nobody's gonna mess me 'round Hey satan Payin' my dues Playin' in a rockin' band Hey mamma look at me I'm on my way to the promised land.

> I'm on the highway to hell Highway to hell I'm on the highway to hell Highway to hell Don't stop me.

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Mar. 1977 3526 (Page 1)

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SOUTHSIDE JOHNNY

(continued from page 8)

around, saw what we had, and it all just sort of fell together. All these songs started coming out - we had more than 18 songs to choose from.

The material was so strong. I like what I wrote, I like what everybody else wrote, I like the way the band came together as arrangers and helped each other out.

"It was a big step for the band to learn that you can do it all for yourself."

Do they feel more comfortable doing it themselves?

"No," laughs Johnny. "It's scary. It's frightening, it's like not having the guy who's telling you what to do around anymore. You've got to step out on your own and now I have enough confidence to do that, especially with the way the album turned out. Without trying to hype it, I'm very pleased with the way it came out. Believe me, if I was not pleased I'd say so. I think Billy came a long way, I think Alan did a great job, the band - and I'm very pleased with my contributions too. It's given me a tremendous amount of confi-

dence.

"It's made my live show a lot better because I feel like I'm more complete as a musician and as an entertainer and I'm having more fun. I feel like I can step onstage with more authority cause some of the songs are mine. I guess it's the old ego stroke, but you need some of that.

Southside Johnny is a perfectionist who's probably his toughest critic. "I'm a real idiot that way," he admits, "I can never let go of it. If the audience is having a great time and I feel we didn't do a song well I get upset and angry. I want to do it again and it colors the rest of the night.

"I think you have to be a bit self-destructive to get onstage because it's easy to destroy yourself onstage and you know that every time you put on them clothes ... You know that you're walking out to potential destruction. You're always faced with the possibility that you may walk out there, you're headlining and the people came to see you, you go out and do three songs and they're sitting there stunned, like you're that bad. That's what makes you neurotic and that's what makes you a perfectionist. But that's good cause it keeps the band at a certain level where they're never bad. They may not be as good as they were the night before they may be a little sloppy, they may be a little dull, but they're never going to be unable to play the songs cause they're aware of the fact that if they don't do it people are going to hate 'em and let 'em know. And they're gonna know it and that's the worse thing -you're gonna know you're terrible and you stink and what are you going to do?

"We never had a night where we came off and said we can't play. I've had nights when I came off and said we didn't play, but not that we couldn't go out the next night and

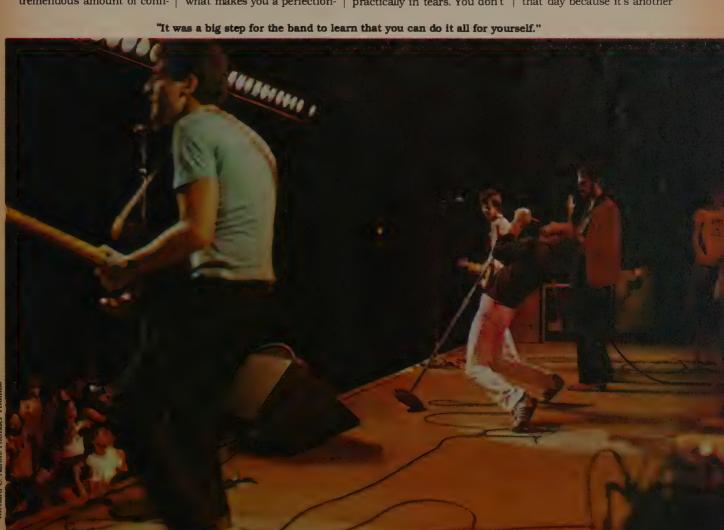
make up for it.'

The conversation turns to the "Hearts Of Stone" tour of 1978, a tour that was cancelled after a variety of problems including Johnny's serious arm injury. "God, I just remember those days and I get a chill," says Johnny. "None of the nights were magic, that was one of the most depressing times I've ever gone through. You drink a lot, I do, contemplate a lot of things, and you go to bed at night practically in tears. You don't know what to do.

"I really wanted to quit that tour, I just wanted to stop and say 'forget it, it's over - I'm through, I can't do it anymore'. It was very hard to get through that period. I just thought I'd lost any kind of grace that I might have had, any kind of ability I might have had cause after I got hurt I was leary about going onstage. I was always scared I was going to get hurt again or hurt myself more. When I finally got the cast off my hand I felt like a person again. I didn't feel ludicrous walking out onstage with this contraption on my arm.'

Onstage Johnny likes to think of himself as a singer/ entertainer but when he's in the studio he wears many hats. "You have to be arranger, songwriter, producer and bandleader," he says. And while he's not at all interested in doing any big production numbers ("The Hollywood Strings play Stiv Bator's Greatest Hits or something like that," he laughs), he says he'd be willing to produce the band and other artists as soon as he gets "a little more studio chops together.

'I really want to move toward that day because it's another





"This band needs to be promoted because it's a little bit different. It's not Van Halen, it's not the standard band that is very popular, it's a horn band. It's a little bit difficult to get that image across."

facet of being a modern musscian that you must be cognizant of."

Another thing today's musician must be aware of is the state of the music business because with the dwindling sales almost every record company is feeling the pinch. Johnny admits that he has to be more careful about how he spends the money he gets ("You can't be outlandish," he says, "this is the time to be conservative"), the thing he's really worried about is that a lot of new bands won't get a

chance to record.

"You need that vitality," says Johnny. "I know that when New Wave came out and I finally got into it, which took awhile cause those guys were so different from me, it energized everybody. It made everybody more competitive — you had to be more aggressive, onstage and offstage too, and it was very good for the record industry. I don't care what anybody says, all the New Wave people, good or bad, were good for the industry because they made everybody aware of the

fact that you couldn't just sit on your ass and do the same thing over and over again."

Success is swell and Johnny's enjoying it but he's not about to let it go to his head. "If it happens to you when you're 18 or 19 years old and it happens in a year, you don't know all things you need to know to keep going," he says. "You start to rely on the wrong people and you start to get the wrong vision of yourself; a vision you never wanted but that's been forced on you. People come up to you every

day, you're 19 years old and you've got all the fears and doubts of 19-year-old people and they're telling you you're the greatest in the world and the girls are all telling you you're a great looking guy and you're a superstud and you're a great singer. When you're 19 years old you need to hear a little bit of that just to get to be 20, everybody needs a little bit of that. But when you get an overwhelming amount of that and it's all you ever hear it destroys you even though you don't want it to happen. Alot of people are aware of it and still can't fight it.

"I'm not 19 years old and I'm not about to have anybody come up to me and tell me I'm the greatest looking guy, or the greatest singer, or I'm superstud or anything like that. I'm not that kind of personality. I'm a singer. And I have a band. And I make music. If people come up and say I really loved your album, that is the kind of compliment I like to hear.

"My vision of making it is just to be able to play, to be able to walk into any city in the United States, or the world ideally, and be able to draw enough people so that the promoter and the people want to have me back and I can afford to do it. Not to make money, just to be able to do it. That's all I want to do — to be able to play until I say I can't play no more."

"I'm not 19 years-old and I'm not about to have anybody come up to me and tell me I'm the greatest looking guy, or the greatest singer, or I'm superstud or anything like that. I'm not that kind of personality..."



hard E. Aaron/Thunder Thumbs

ROBERT PALMER

(continued from page 26)

ahead and do them.

The audiences are basically the same from the live point of view but there are differences. They're more noticeable in a social sort of environment than in a live audience. For example, a German discotheque is very different from a Japanese discotheque even though they play the same sounds in there. When it's a live concert you assume that about 50% of the people that are there know kind of what to expect, they've heard of you at least so that's a yardstick everywhere you go.

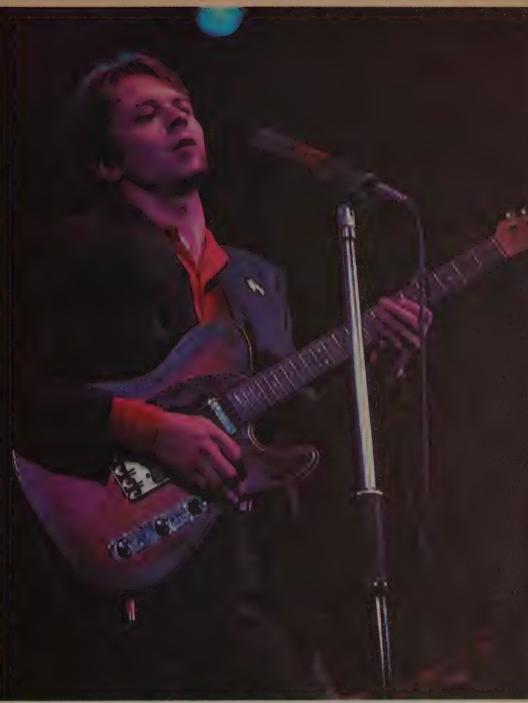
Recently he became interested in Nigerian pop — a sound that's unfamiliar to many of us. How did this interest develop?

"I used to work with some African drummers and they turned me on to Nigerian pop records," he says. "Because you can't recognize the way it's put together - it's ten percussionists, two guitarists and a bass player - it's a sound that you're not used to so you don't judge it against this sound or that sound. It's just real neat to listen to and it's better than a lot of things today that are very predictable. It's lots of percussion, very simple, very happy-go-lucky, it's got a good atmosphere and it sounds like a bunch of people having a good time, which you don't often hear on records these days.

"I write most of my tunes from a rhythm basis, on the drums and the bass, so it's got particular interest to me."

Palmer has been criticized for some of his previous album covers which many feel are vulgar, lewd, and downright silly. The new cover is a stark black & white shot of him shaving.

"An album cover is an opportunity to make some kind of visual atmosphere," he says. The style of the covers that I have been doing sort of got out-of-date and I found that people were reacting more to the style of the cover than the content of the story that I intend to put in. A lot of time the humor was missed and I was getting calls from women's organizations and all kinds of stuff that I didn't need. It also got to the point where they were putting out disco records with a girl's bottom on it like standard fare so it was pointless working in that area. Originally they worked fine because there was nothing to compare them to and people were intrigued by the content of them and



"While I'm recording I don't really have any idea how it's going to sound."

thought they were interesting. As everybody's doing it then I don't really like to compete in that area.

"The new cover was a mixture of ideas I've had over the last year to make a new way to present an atmosphere on a record cover. It's inspired by a photographer called Man Ray. I took the picture first, I called it 'Secrets' later and then tried to write endless songs about secrets. But it was such an abstract concept and nothing rhymes with it either, ha ha ha. 'Remember To Remember' is probably the nearest song on the album to the idea.

"It wasn't something I was trying to create, it just occurred to me. I just had the mood to do it so it was just a matter of putting it together. It's only in retrospect, once I'm outside of it and I'm finished working on it that I can enjoy it and see what I've done. I'm very pleased with it, I was able to control it a lot."

As for the future. Palmer's planning to record another studio album after his tour is over. Why not a live one?

"A live album would contain a nice selection of material and I could rearrange it to sort of sound nice," he says. "But at the moment I'm changing with the times as much as anybody else and I haven't really established enough of an audience to be able to make a live album intriguing. At the moment I feel it would just appeal to the people who already know my sound and it would be like 'Robert Palmer Sings The Best Of Nothing. It's still a sort of cult thing and I'm known for maybe two songs that have been hits on the radio so until there's a bit more material that's recognizable, then translating it into a live effect is sort of unnecessarv."□

B'52'S

(continued from page 36)

H.P.: I've read a few articles about you where people used words like "camp do you relate to that or feel insulted? Fred: No. Well, sort of insulted. We're not trying to be "camp". We still wear things people wore ten years ago. Things go in and out of fashion - sometimes it looks awful, sometimes right. We don't try to camp it up or anything.

H.P.: Who writes your songs? How does

that work?

Fred: It's collective a lot. Everything's done differently. Some songs friends have written the lyrics to, some songs, Kate, Cindy, and I will write lyrics, they'll write music.

H.P.: What was your first song?

Fred: The first song we ever did was Killer Bees, but we'll never record it. It's the only song we ever dropped. It's good but we'll never quite get it right.

Kate: It's kind of humdrum.

H.P.: Where do your images come from —

books, movies, tv?

Kate and Fred: Everything. We all read. H.P. How refreshing. What kind of stuff do you read?

Fred: Science Mostly non-flction.

H.P.: Yea, you do have a lot of animal, vegetable, mineral stuff, what about

Kate: I've never read any science fiction books, but I like science fiction movies. And science books. Jung, psychology.

H.P. Your lyrics are sophisticated. How do you feel about yourselves musically in terms of instruments? Do you want to get more sophisticated that way?

Fred: No. It would be nice to know more aspects of doing sound, like working a board, or any sort of experimentation.

Kate: There's all sorts of short cuts nowadays. You don't really have to be the master of your instrument particularly to

be good. H.P.: That's true, but you don't want too much discrepancy between the record

and the live show, do you?

Kate: I don't just mean like overdub. I

mean using different things like walkietalkies, tapes, in concert.

H.P.: You've been touring a lot. What's

your favorite audience?

Fred: I guess I like Georgia audiences, basically because they're my friends. New York is great too. It's hard to really choose. H.P.: I hear you're leaving Athens and moving to a house in the New York countryside. Are you looking forward to

Kate: Yea, we'll all have private rooms and we'll have a place to practice. We need to be together to practice. And then we'll be on

the road a lot too.

H.P.: When are you getting a break? Fred: Mid-October. We need to write new songs. It's important for us to get new material.

H.P.: What level of success are you

shooting for? Kate: I don't think we want to be a big super group. I'm beginning to see how difficult that could be.

H.P.: In what way?

Fred: I don't like being recognized. We don't want to be put on any sort of pedestal. It's nice when people like us, but we don't want to be distanced from people. We don't want people to feel in awe or scared by us.

H.P.: Do you want grouples?

Kate and Fred: Yes!!!

Fred: We never seem to have them. I guess they think we're naive or something H.P.: Well, they might think you're a bit of a crowd.

Kate: I think it's more that groupies are out of fashion, or only for the big male groups

H.P.: Is anyone in this group involved with another band member? Kate: No, we're all independents.□



The B-52's checking out some new hate...



L-R: Kate Pierson, Fred Schneider, Keith Strickland, Ricky Wilson, and Cindy Wilson.

(continued from page 39)

Bev: Ha ha ha. No, no — certainly not. The one I've enjoyed the most I suppose is Buddy Rich but he's a jazz drummer and I wouldn't even try to compare myself to his talents. I suppose my favorite rock drummer is probably still John Bonham and I used to really like Ian Pace of Deep Purple but he's not really playing anymore. It's just that I've been playing a long time I suppose, that people are beginning to become familiar with me.

HP: How long have you been playing? Bev: Well, I started playing at school, about '62 I suppose, 17 years now. I've been playing professionally for about 14 years. HP: Why did you start playing drums? Bev: I couldn't really play anything else, I still can't play anything else, I haven't got a clue about playing a guitar or piano. I would have liked to be a singer but I can't sing so all that was left was drums and it

came very naturally to me.

I think I'm alright but no, there certainly are flashier drummers than me, there are a lot of drummers that can do things I can't. I think a lot of drummers do too much, I prefer to keep things reasonably basic and solid and I think as that sort of drummer — as a solid rock & roll drummer who holds a band together — then I'm good at doing that. But I'm awful at drum solos, I really am. I don't even like them, I don't even like when other people do them. I certainly don't do them well. HP: Why do most drummers love those endless solos?

Bev: It's a real ego trip — not just drum solos, any sort of solo. I hate those long guitar solos when the rest of the band walks off and the lead guitarist is spotlighted and you just know that for the next ten minutes all you're going to hear is like a thousand notes a minute and feedback and the whole bit. It doesn't appeal to me at all, I much prefer the band to play together. I think there's far more excitement in that than hearing people soloing.

HP: Do you spend a lot of time here? Bev: I don't come to America unless I've got something specific to do here, which is either touring or doing some promotional stuff.

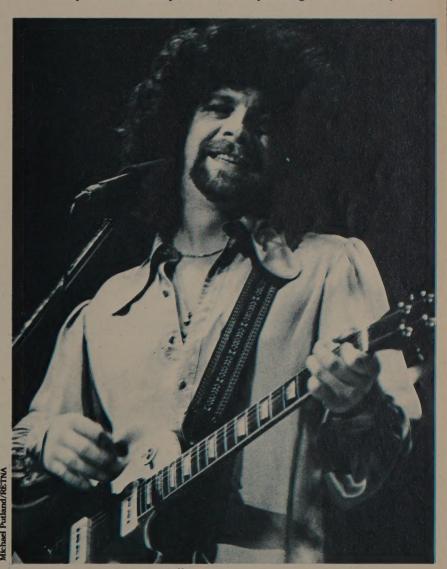
HP: Do you think ELO is an 'Americanized' band?

Bev: Well, it certainly was true - things have changed a lot since then but there was a time, three or four years ago, where we were very, very big, or beginning to be big, in America anyway and nowhere else in the world really. Except for giving us one or two hit singles our own country didn't seem very interested in what we were doing and we virtually disowned them and concentrated almost 100% touring America. Each time we made a record our first thought was "will this appeal to the American market?" But with New World Record, then Out Of The Blue, and now the new album, our acceptance seems to have grown. We're very, very popular in England and also throughout Europe, Australia and a lot of other countries. Now we probably think of ourselves on a world wide basis but I think America would be considered our #1 market because we've always appreciated the fact that the American people were the ones who put us on the map.

HP: Do you enjoy being sent out to talk to



"Very disco? Richard Tandy, our keyboard player, thought of that. Actually there are so many different words you can get out of discovery."



Jeff Lynne onstage...

the press since Jeff Lynne doesn't do many interviews?

Bev: I don't mind at all, I do quite enjoy talking to people. Generally people are nice but there are exceptions. There are certain writers who think a lot more of their own reputation than of the people they're writing about and they ask baited questions and things with hidden meanings. They're really trying to trap you all the time and make you say something you wish you hadn't, or make you say something nasty about someone else. I don't enjoy talking to people like that.

LAUGHING DOGS BARK IN TIMES SQUARE



Following the videoing, the band headed out on a tour of the East Coast, and then flew to England where their music is also being well received.



To help promote their first album on CBS Records, The Laughing Dogs and their video crew headed for Times Square in the Big Apple to film a tv promo of their first single, "Get 'Em Outa Town".



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